VOGUE

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
June 1944
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JUNE ISSUE

ALL-SUMMER-LONG FASHIONS

Vogue is regularly published twice a month. For wartime emergency reasons there will be only one issue in June and one issue in July.

JOIN *the* WAVES

THE MEN in the Navy are in for one reason alone — to fight! . . . But to keep them fighting there are important service jobs that must be carried on at home by women. There are many ways in which you can be working for Victory, now.

Volunteer for the Navy . . . serve as a WAVE. It's a step you will be proud of all your life.

Mildred H. McAfee
CAPTAIN, U. S. N. R.
DIRECTOR OF THE WOMEN'S RESERVE

Wamsutta hopes to have enough Supercale sheets for all Uncle Sam's nieces when they come home again. And enough, too, for all you war brides who have never had your full share of Wamsutta Supercale . . . the famous, fine, long-wearing "Trousseau Sheet of America."*

WAMSUTTA MILLS, NEW BEDFORD, MASS.

Wamsutta

SUPERCALE SHEETS

*REG. U. S. PAT. OFF.

Springfield Blankets . . . Wamsutta-Somerset Towels

VOGUE

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ADVANCE NEWS FOR RETAILERS—JUNE

June Heat Waivers

Summer hats that bloom

Vogue says: "When summer turns on its million-watt sun here in America, you always want a hat between you and its scorching rays—this summer your shade will have a new look." The new fashion hats, while not as big as cartwheels, take a decided swing away from the neat, little hats of winter. (See pages 96, 97, 100.) There is a look of decided femininity—of trimming and flowers. Flowered hats are most important—blooming in a riot of colour. Vogue says: "The new summer hats make a charming, flower-head look for the spare and stem-like dress silhouette that L-85 demands." Because of their urge to be feminine, the new hats look best with fashions that steer away from severe, unbroken lines. Show them with softly draped dresses such as shown on pages 98, 99—the peplum or bustle dress or ones which break the pencil-slim lines with a bow tied low on the hip. The more feminine the dress, the better the combination.

M. P. white

Vogue says: "M. P. white (with a bow to our Military Police) is so arresting against a dark background—a sure-fire formula for fixing attention." To illustrate this point of cool, catching interest, Vogue shows white accessories on a black page (104). Make up similar displays of white on dark backgrounds, showing how a white hat, white lingerie touches at the throat, a white bag, belt, and gloves not only give a cool reflection to summer but also accent their dark counterparts.

The all-covered-up look

Vogue says: "New look on the beach—everything under cover except your legs." Of special interest are the new fitted beach coats—entirely different from the loose and long coats of previous summers. They have a trim, almost formal look "down to the wrist and up to the chin, but stopping short at the top-thigh." (See pages 128, 129.) Show them as right for beach cocktail parties and suppers—also wearable with skirts into town. A selling point for cover-up fashions is that they are equally good for beach wear (pages 126-129) and sportswear (pages 122-123). Vogue says: "All-covered-up-except-the-legs look in beach clothes as well as play clothes—especially designed for slim figures and casual wearing." Notice the new pinafore shoulder line in play shirts.

Variety is the spice of brevity

This year's bathing suits, alike in their minimum coverage to show off the traditionally good American figure, are as different in detail and fabric as the customers who buy them. Notice the treatment of the waist in the slimming striped suit on page 131—the brief shorts cut up and buttoned on the sides (page 130). Have your salespeople show bathing suits as distinctly different designs made for different types of figures.

Play up your Junior bathing suits as the same new fashions that are shown in the regular sports department—only having the added advantage of being cut for slim, teen-age figures. Single out suits such as shown on pages 143-145 which will double as play clothes—ones which will live all day in the sun. With your display of bathing suits, show this issue opened to the Junior article, "Beach Belles and Beach Bores" (page 142).

Vogue points your way to all-summer fashions

Sent without charge

These four quotations on cards, sent without charge —Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:

"Everything under cover except your legs— new summer look."

VOGUE SAYS:

"Black pencil of a dress— field day for accessories."

VOGUE SAYS:

"Spanking white accessories flash against dark clothes."

VOGUE SAYS:

"Your new summer hat— more deliberately pretty."

Use these quotations on cards and in advertising

Hats

VOGUE SAYS: "Wear a garden-in-a-straw-hat."

VOGUE SAYS: "Plant a flower hat above a stem-slim dress."

VOGUE SAYS: "Summer's eye shadowing hats are flowering."

VOGUE SAYS: "This summer your hat for shade has a new look."

VOGUE SAYS: "Pretty new hats bloom above the stem-like costumes of summer."

VOGUE SAYS: "Summer hats have an urge to be feminine."

VOGUE SAYS: "A flower hat swings away from the stark look of past years."

VOGUE SAYS: "Summer hat colours—direct from a flower catalogue."

VOGUE SAYS: "New summer hats make a charming, flower-head look."

VOGUE SAYS: "The flower-head look blooms over stem-like dresses."

VOGUE SAYS: "Summer flower hats swing to the feminine."

Sportswear

VOGUE SAYS: "Adopt the all-covered-up-except-the-legs look in play clothes."

VOGUE SAYS: "Two-piece cotton outfits—designed for slim figures and casual wearing."

VOGUE SAYS: "Beach clothes make the most of your sea-legs."

VOGUE SAYS: "A windbreaker shirt buttons snug as a belt."

VOGUE SAYS: "Wear little-boy trousers for a country summer."

VOGUE SAYS: "Have a little-girl look in a pinafore-shoulder shirt."

VOGUE SAYS: "Trim little shirt-coats stop short at the hip."

VOGUE SAYS: "Little shirt-coats—down to the wrist and up to the chin."

VOGUE SAYS: "Cover-up beach coats make the most of your legs."

VOGUE SAYS: "Wear a beach ensemble that can come to town."

Dresses

VOGUE SAYS: "A piqué dress—white refreshment for town."

VOGUE SAYS: "The bow on a dress swings low on the hip."

VOGUE SAYS: "A peplum slants off a straight sheath dress."

VOGUE SAYS: "A peplum dress—right as a leaf on a stem."

VOGUE SAYS: "A shantung dress—cool as a claret cup."

VOGUE SAYS: "Assured city-cotton dresses—right for summer."

White for summer

VOGUE SAYS: "Shock a dark street suit with a white waistcoat and beret."

VOGUE SAYS: "Do the unexpected—wear a white skirt with a black bellhop jacket."

VOGUE SAYS: "Pitch a white feather hat over a dark silk suit."

VOGUE SAYS: "Bulk a short white trenchcoat above a black skirt."

VOGUE SAYS: "White accessories against summer clothes—attention-fixing formula."

VOGUE SAYS: "White accessories take a beach dress to town."

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JUNE 1, 1944

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George Platt Lynes

Adventure-Chinese . . .

mandarin black wool jacket, lacquer red facings, 39.95 . . .

lantern print silk shantung dress, 95.00. Bendel Original.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Colognes "PLUS"
HARTNELL
WHITE SHOULDERS
HARTNELL
HARTNELL
MENACE
HARTNELL
"WHITE SHOULDERS" . . .
For a Lovely Summer Romance
"MENACE" . . .
For a Most Dramatic Conquest
Hartnell

The Eminence of the Haberdasher*... is a point of Peck pride that is always kept burnished and bright. This is tailoring with an elegance...the classics set apart. Here is a distinguished example in a fine cool Oxford mesh of aerated rayon that tailors with great finesse. In white, aqua or coral, sizes 10 to 20, 27.50.

*Reg. U. S. Pat. Off.

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NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

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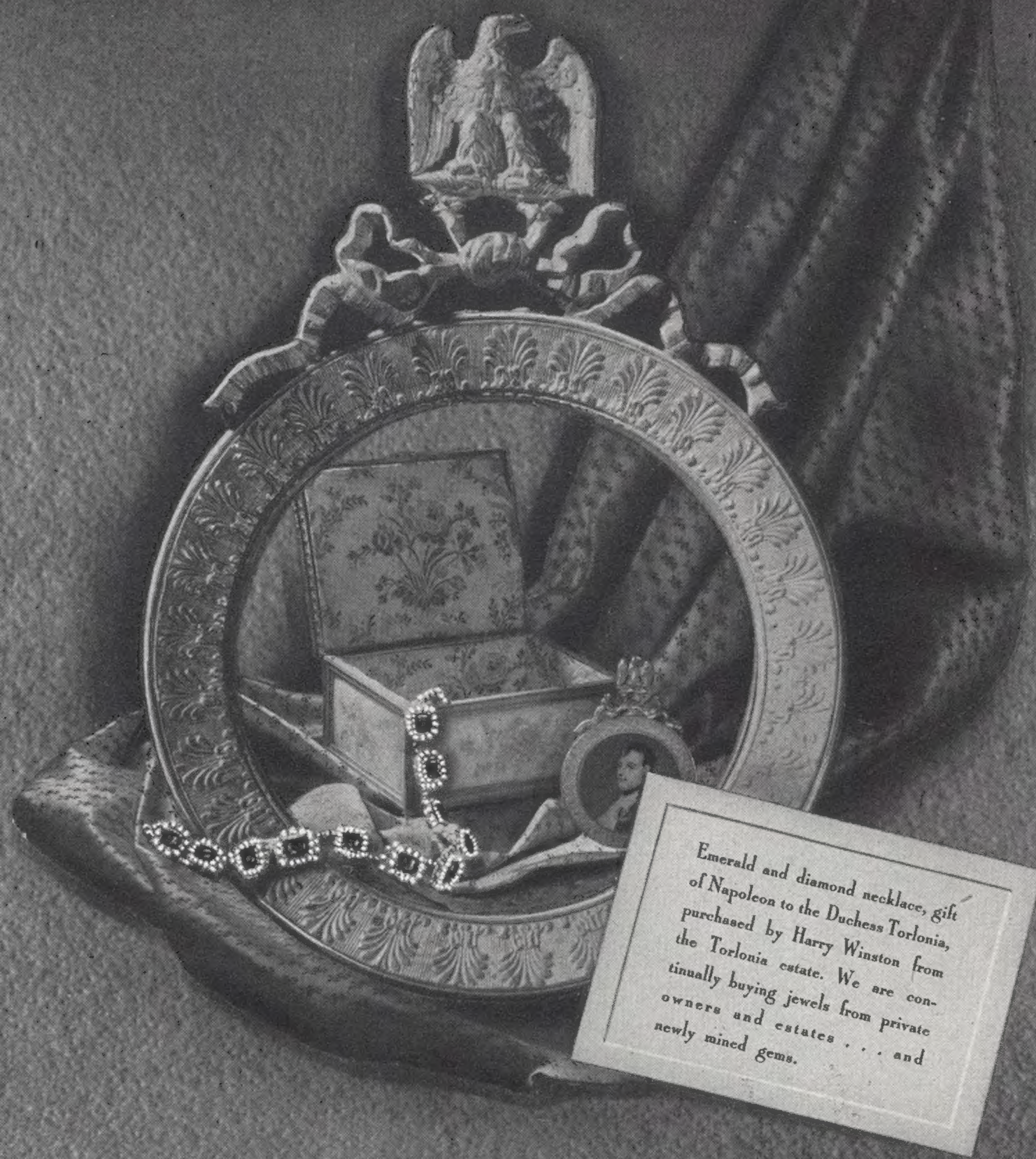

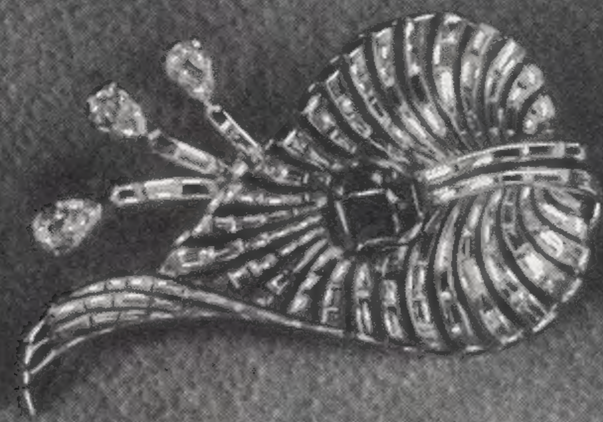

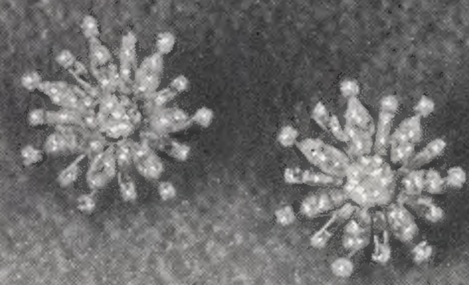

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Rare Jewels of the World

HARRY WINSTON, Inc.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER AND VARGAS DIAMONDS

Slick little black dress . . . summer jewel in sheer rayon crepe . . . its perpendicular perfection punctuated with a dramatic flange of shining rayon slipper satin. Sizes 10 to 18 . . . 45.00 . . . Our newest sidesweep half hat climaxed with precocious-pink feathers . . . bas relief for a lovely profile . . . 16.75.
Third Floor.
STERN BROTHERS, 42nd STREET, NEW YORK
Stern's

• With romantic fashions baring your throat and creamy, curving shoulders, you'll want to be satin-skinned down to *there*. For a moonlight-on-marble look from brow to decolletage . . . lift your pretty chin, and powder *throat and shoulders*, too, with Lucien Lelong's Face Powder.

Lucien Lelong's Face Powder is superbly clinging . . . created to give the same exquisite satiny look to your face, your throat, your shoulders, without a distracting line of demarcation. It's caressingly smooth . . . scented oh! so deftly. Wear it proudly, because nothing finer could be milled.

• *In an attractive dressing table container* $2

Above all . . . buy more War Bonds

Pandora Footwear —known for fashion and quality

by women who know. These pumps, brilliantly executed in genuine brown lizard, are

typical of the fine shoes to be found exclusively in Seattle at Frederick & Nelson.

A new Freshy playsuit in AMERITEX fabric

A QUALITY APPROVED
AMERITEX FABRIC
AMERICAN TEXTILES OF MERIT

A garden of roses blooming riotously on a cotton that keeps its sunny sheen no matter how often it's washed. Superbly tailored by Freshy to give you one of the most colorful playsuits of the new season. In white, pink, light blue and maize. Sizes 10 to 18. $8.00. At better stores everywhere or write to the Goldman Co., 1410 Broadway, New York 18, N. Y.

RAWLINGS

For ten pretty fingers and ten little toes

made in U.S.A.

CHEN YU long-lasting nail lacquer

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YOUR LOVELY YOUTHFULNESS

Don't let it slip needlessly away

Guard your natural vitality and youth with the help of this special balanced-blend of certain indispensable vitamins every woman must have

She's working harder these days. Her life moves onward at a faster pace than ever. Friends wonder how she does it . . . rarely a sign of wear and tear or over-wrought nerves, seldom over-weary.

Her secret is easy enough to follow. She lives sensibly and she helps sustain natural resistance, nerves and energy, day after day, with "VITAMINS Plus."

"VITAMINS Plus" is a combination of certain important vitamins precisely balanced and blended, with iron, to help women guard their natural vitality and youthfulness. Taken each day, "VITAMINS Plus" gives you all these vital elements, in full protective amounts—elements every woman must have to keep up to par. Yet it costs only a few cents a day.

Remember, you cannot be and look your best when you lack the certain indispensable vitamins and iron contained in "VITAMINS Plus."

For years "VITAMINS Plus" has been compounded under strict scientific control, its formula periodically improved to conform with latest advances in vitamin knowledge. You can *always* rely on its balanced potency in the light of modern vitamin research.

Life Begins with **VITAMINS** *Plus*

First in its Field

this year's most exciting casual suit...man-tailored by Rosenblum with characteristic perfection, a marvelous new soft drape and collar, superlative details, hand-picked edges, Duchess acetate rayon quality lining. In lush doeskin, 100% virgin wool, heavenly colors, created specially for Rosenblum by American Woolen Company, 29.95...matching topcoat same price...in pure wool gabardine, 39.95...at fine stores.

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Jewels by TRIFARI

JEWELS COURTESY OF HARRY WINSTON

RAWLINGS

Dana's precious Platine for the precious Blonde

Introduced privately in Paris a year before the war, Dana's parfum PLATINE was found to so successfully accelerate the classic elegance of blondeness, one drop could make a blonde the most ravishing thing in life! The ounce $22.50 (tax extra).

Thrilling Fragrance
Evening in Paris
BOURJOIS
Mais Oui
BOURJOIS
Evening in Paris ... $1.25 to $10.00
Mais Oui ... $1.50 to $10.00
Coupe ... $1.00 to $6.50 (prices plus tax)
BOURJOIS NEW YORK, Distributor

The Constant Nymph suit
with a beguiling side drape
and a minimum bra.
Cool rayon jersey in a
Cohama flower print.
Red or purple. 10.95

Franklin Simon

SIZES 10 TO 16, SPORTS SHOP, THIRD FLOOR

FIFTH AVENUE AT 38th ST., NEW YORK 18, N. Y. • WI. 7-9600 • GREENWICH • EAST ORANGE • CLEVELAND • BRIDGEPORT

A VERY FINE BATH POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Esther Dorothy
Original
in
Chiffon Wild Mink
true elegance
Furs for the woman by a woman
NEW YORK · BOSTON

Sensationally New...

FROM HOLLYWOOD COMES

Overglo

by WESTMORE

. . . the liquid cream foundation created by the Westmores . . . the men who make up the Hollywood stars.

Ann Sheridan

Star of Warner Bros. picture

"SHINE ON HARVEST MOON"

Overglo is not a cake, not a cream . . . Does not cause dry skin because it has a lanolin and oil base . . . Does not give an artificial masked appearance . . . Overglo effectively hides tiny wrinkles, lines, and minor blemishes . . . Goes on evenly — does not streak. Easy fingertip application — no sponge or cotton needed . . . Overglo gives you a flawless complexion and a fresh, well-groomed appearance for the day without constant repowdering . . . Overglo comes in six flattering skin-tinted shades . . . One bottle lasts months . . . $1.50

MEXICAN COTTONS...

from our colorful and imaginative Summer collection. Playsuit and skirt $13.95. Bathing suit $10.95. Sizes 10-16.

THE SURF SHOP *Filene's* BOSTON

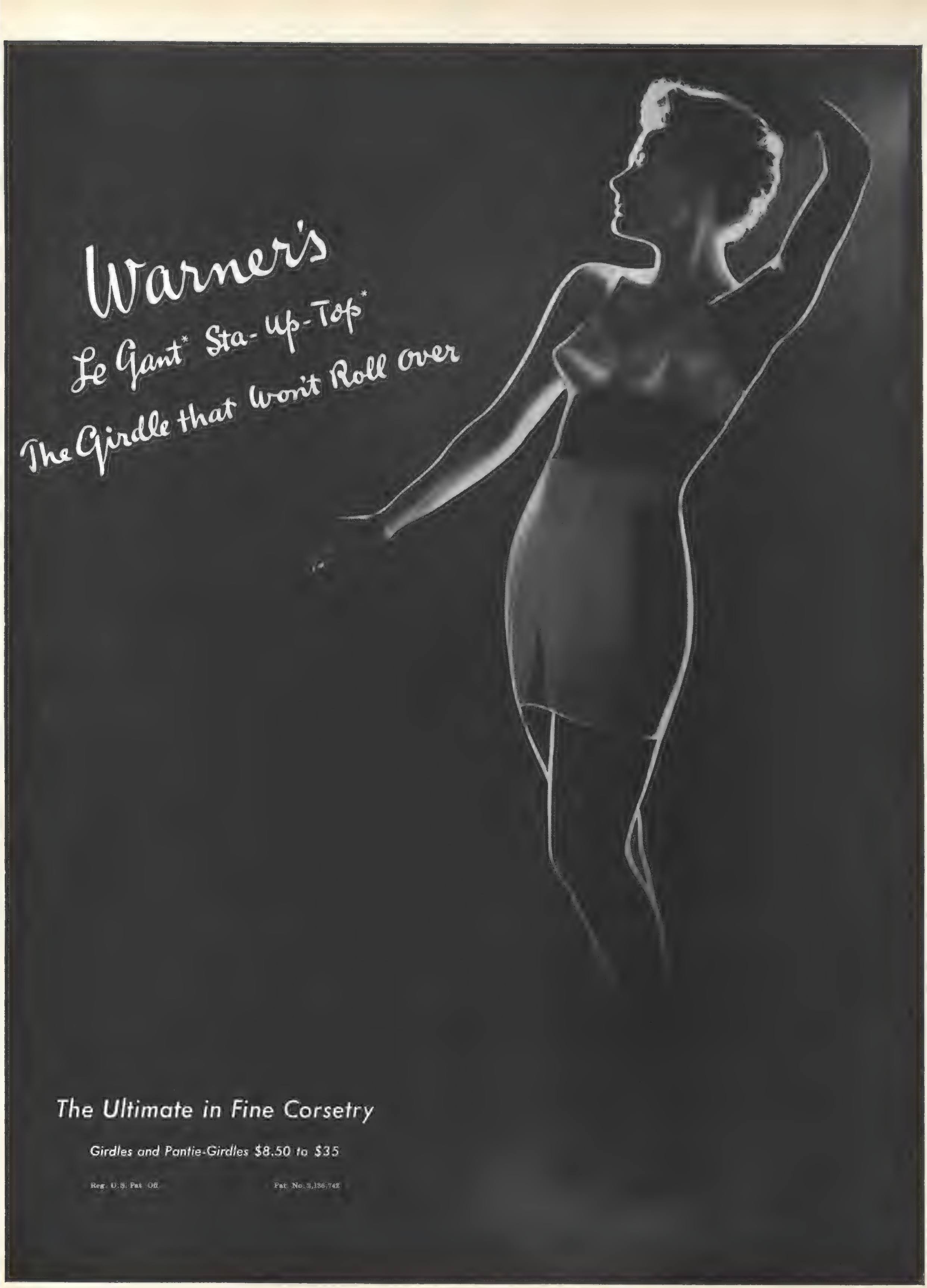
YOU CAN USE Jaquet THE "SALON-WAY"!

This famous beauty technique has been perfected for you by a hundred beauty salons — the most exclusive, in America's finest stores.

NOW, in just a few minutes night and morning, YOU can use Jaquet the "SALON-way" ... use it with the same exquisite results, the same alluring enchantment which Jaquet preparations have brought to America's loveliest women for so many years!

On sale at Toilet Goods Departments and Salons in the best stores.

The A. B. C.'s of Dry Skin Beauty —Cleanse with Savon Hygienique and Jaquet Complexion Brush ... follow with Creme Prelude. Refresh with Euphrosia Lotion. Smooth and Enrich with Creme Qui Inspire. Jaquet, 663 Fifth Avenue, New York 22, N. Y.


Warner's
Le Gant* Sta-Up-Top*
The Girdle that Won't Roll Over
The Ultimate in Fine Corsetry
Girdles and Pantie-Girdles $8.50 to $35
Reg. U.S. Pat. Off.
Pat. No. 3,136,742

Dear Judith: Far away as I am, here at this Air Base in New Mexico, I feel the tremors of excitement of your approaching wedding and record them on the sensitive seismograph that is my sisterly heart. And every letter from you, with details of your plans, calls to mind my own hastily arranged marriage of a year ago, and makes me glad that you may enlist time on your side.

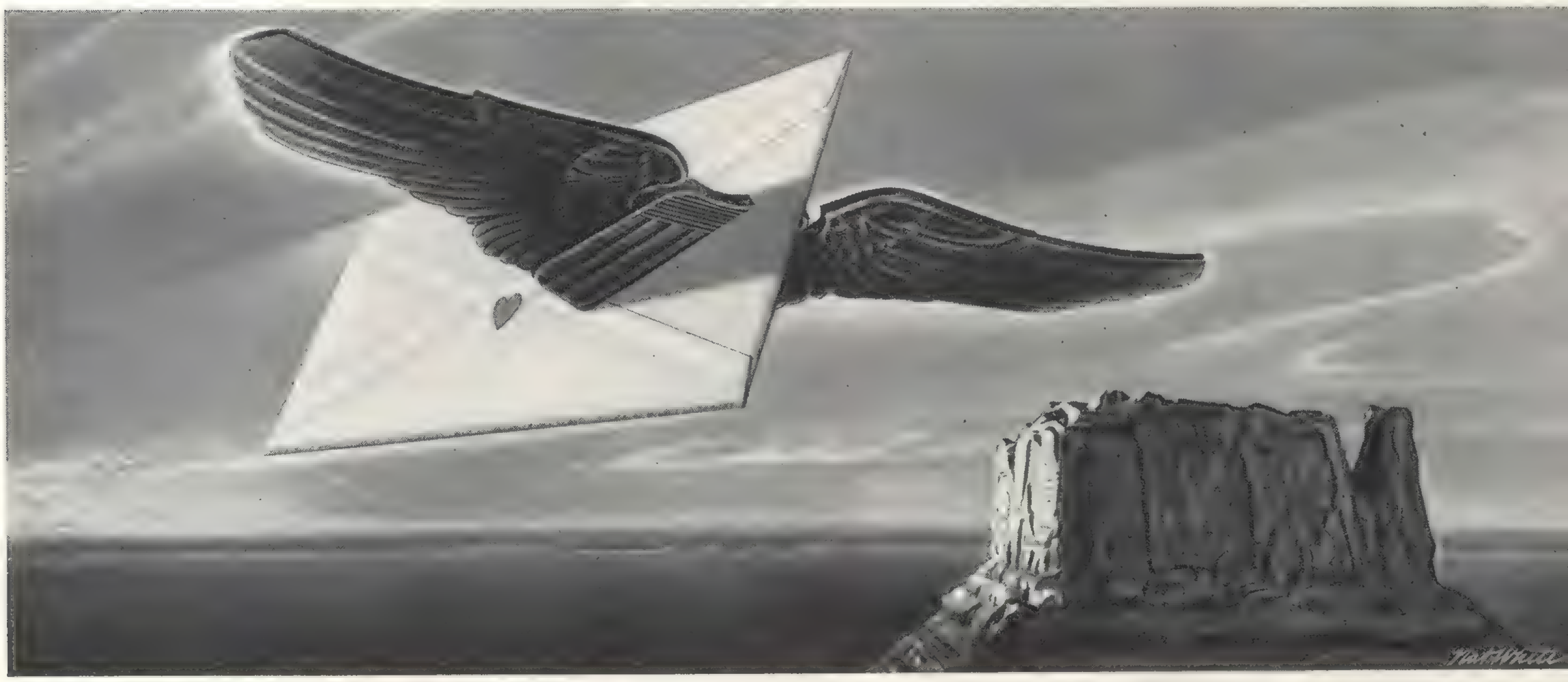
The old adage of "Marry in haste and repent at leisure" does not hold true these days when furloughs and leaves govern our lives. John and I have no regrets that our wedding lacked some of the customary trimmings. What we did was sensible and in good taste (we hope) and we did make known the good news by wide dissemination of our announcements; engraved, of course, on Crane's.

Since Rod can count on leave when he graduates from his specialized training, you will be able to observe more of the amenities and have your cake and eat it, too. Right now, I know you are busy with your invitation list. Soon you will be exercising your distinctive handwriting in addressing them. But it won't be the double task, as when two envelopes were used. The war has taken away the second one, that contributed so much elegance, to stretch out the supply of paper for other brides.

Even though our wedding was small and few were there in person to wish us well, the number who did remember us otherwise made our hearts glad and presented me with a job of acknowledgment. Fortunately, Mother had ordered some of Crane's brides' notes, stamped with a monogram that linked my new initial with the old, and they were the perfect answer. I know she will be as thoughtful of you and your need of them will be even greater, for as the darling of the family, you will be handsomely remembered by all our numerous kin and your unnumbered friends.

If the silver wings I wear so proudly for my daring husband entitled me to a priority, I should be with you now and stay right through to the confetti. But grounded as I am, I must content myself with giving wings to my imagination and flight to my love for you and Rod.

LUCY



Your name, address, and twenty-five cents sent to Crane's, Dalton, Massachusetts, will bring you a usable selection of paper and envelopes suitable for letters to men and women in the armed services and to friends and family.

CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801

For all your Tomorrows...

There are so many pages from the past and present which will become a part of your tomorrows. The evening you saw him coming up the driveway in the rain, and knew that if he asked you . . . The first time you wore his diamond . . The day you chose your Heirloom Sterling pattern . . . knowing that its traditional beauty would add to *your* traditions.

The plans you make *today* are all-important for your *future.* Make them now — wonderful, dream-threaded plans — for all the beauty that is yours by right. Buy Heirloom Sterling first, for this is the lasting, *permanent* beauty which honors every occasion with its loveliness. You may depend on this—the Heirloom Sterling pattern of your choice is traditionally right. It will endure beyond the bubble-purchases of fashion . . . for Heirloom Sterling is *the* silver for all your tomorrows . . .

. . . from the Romance of the Past

Heirloom° Sterling

FROM GENERATION TO GENERATION

° Trademark Copyright 1944 Oneida Ltd.

Mrs. T. Dennie Boardman

{Virginian° pattern is illustrated}

is a member of the Officers Service Committee in New York City. This magnificent diamond and ruby necklace with the pendant brooch has been treasured by her family for generations . . . just as her Heirloom Sterling will be tomorrow.

"Bright Forecast"
AND "Rosy Future" BY

Revlon

WORLD FAMOUS FOR COLOR ORIGINALS

"Bright Forecast" and "Rosy Future"

just two of twenty-one Revlon colors for matching fingertips and lips of imperishable beauty. Every day more and more smart women swear by Revlon. And the reason is apparent. Endless research makes Revlon finer today than ever before, finer than a year ago, finer than a month ago, finer in ways you can see and feel.

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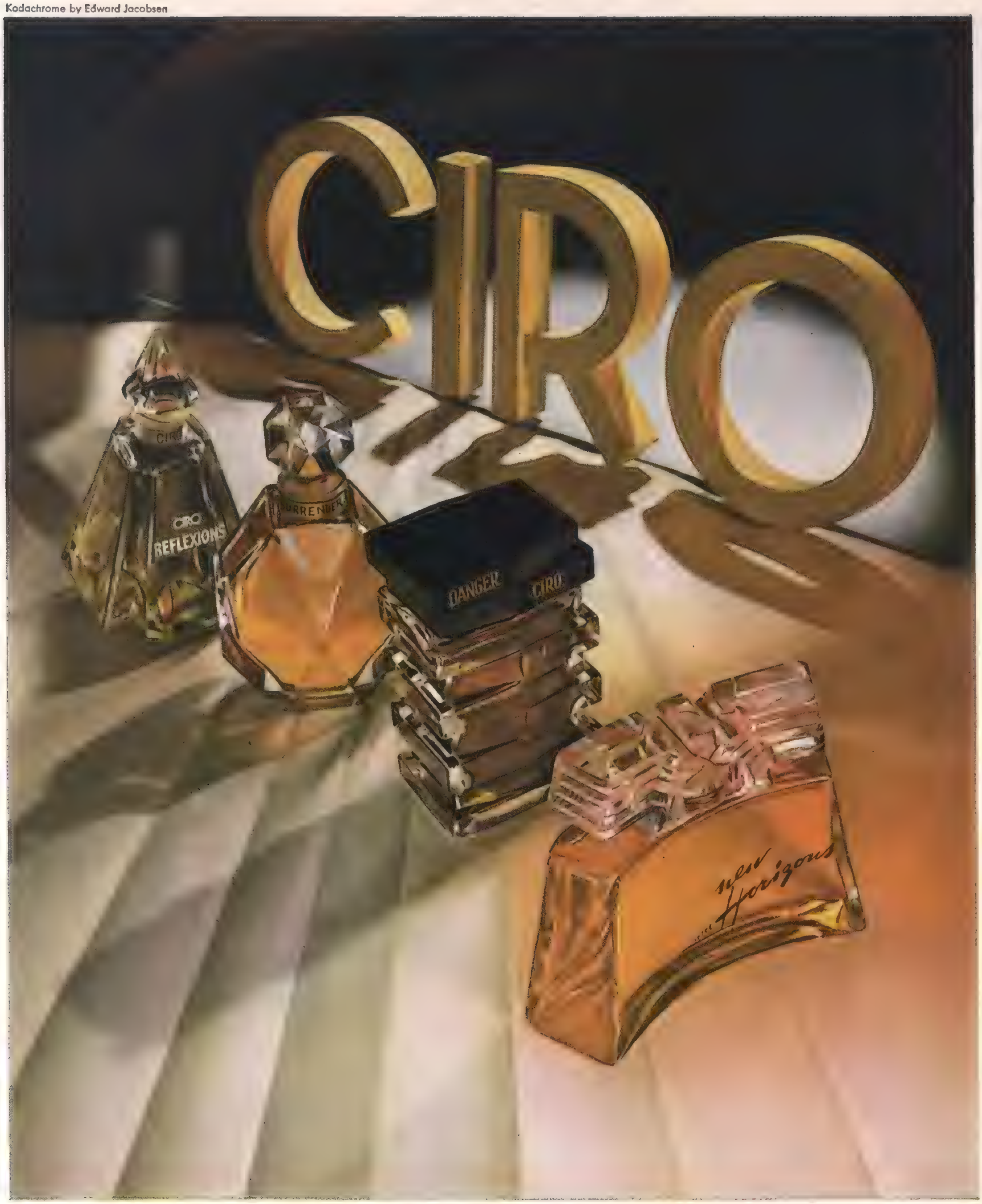
Kodachrome by Edward Jacobsen



REFLEXIONS	SURRENDER	DANGER	NEW HORIZONS
$35. 18. 12. 5.	$32. 17.50 10. 5.	$27.50 12.	$27.50 10.50 6.25 (plus taxes)

Four ways to say "Remember Me!"

And remember to buy War Bonds regularly

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Koret
the mark of a Koret Original
too smart for words!
Shantung

FACIAL SKIN AGES . . . WHILE BODY SKIN REMAINS YOUNGER

Dermetics Ageless* Beauty Program is designed to help this beautiful girl maintain her smooth and flawless facial and neck skin.

Surely you've noticed that facial and neck skin ages more rapidly than the skin protected by clothing!

Thousands of women are talking about how wonderful their skin looks and feels after using the Dermetics Ageless* Beauty Program . . . a simple, sincere skin care ritual, the basis of which is having good facial circulation *every* day. *Tense, taut skin* needs *good, red* blood to offset ageing facial and neck skin. The answer to having Ageless* Beauty lies within your own bloodstream. Dermetics fine Hydronized* Oils help maintain the natural Evolution — the natural renewal of your skin.

You'll be thrilled when people begin to say "I've never seen you look so well!" Follow the fresh, alive beauty program — the Ageless* Beauty Way.

TRY DERMETICS TODAY!

Ageless Beauty Program consists of Soil Adsorbing Cleanser,* $1.95 • Blushing,* $2.25 • Complexion Dress,* $1.75 Plus Tax*

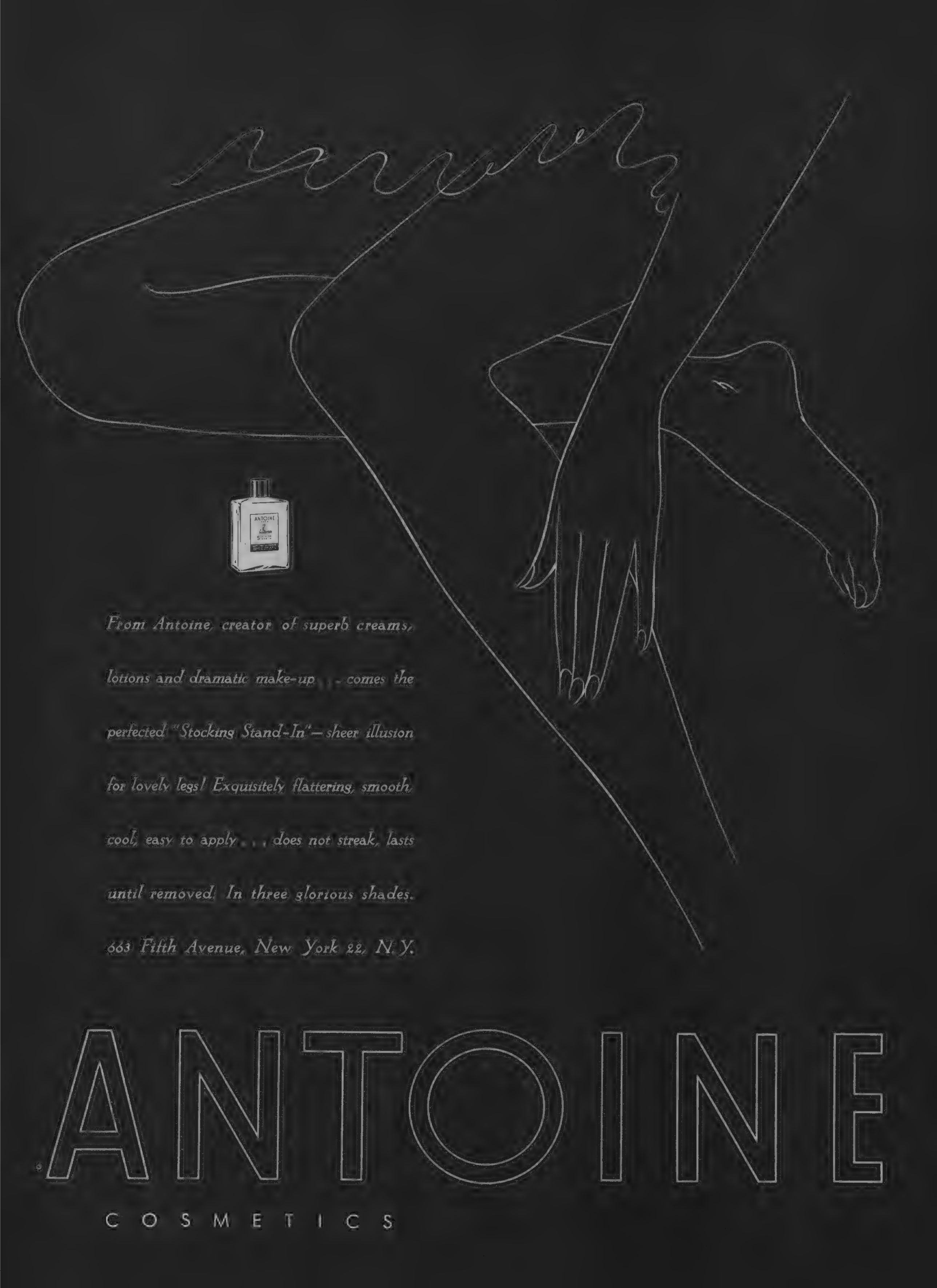
Send for Free Booklet The "True Story of Your Skin"

Dermetics

630 FIFTH AVENUE • NEW YORK 20, N. Y.

*Copr. 1944, Dermetics Inc., N.Y. *Reg. U.S. Pat. Off.

Airy suedes for Midsummer and Midseason. Exclusive, in Dallas, with Neiman-Marcus.



From Antoine, creator of superb creams, lotions and dramatic make-up . . . comes the perfected "Stocking Stand-In"—sheer illusion for lovely legs! Exquisitely flattering, smooth, cool, easy to apply . . . does not streak, lasts until removed. In three glorious shades. 663 Fifth Avenue, New York 22, N. Y.

ANTOINE

COSMETICS

Sea Petunias . . .

Kept perpetually fresh by EVERGLAZE*

the wonderful Cyrus Clark process that catches the crispness, color and shine of a chintz and holds it there, through sea air, sun and soaping. Enchanting play clothes . . . the sun dress 10.95; bathing suit 10.95.

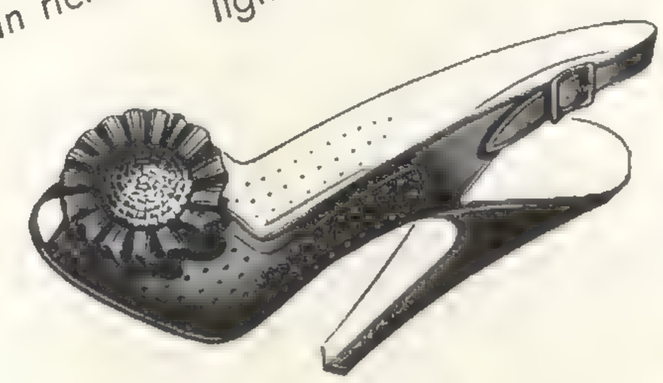
PECK & PECK

*Reg. U. S. Pat. Off.

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

New Freedom of the Breeze

Stimulating variety
in rich black, zephyr-
light suedes . .



Andrew Geller

EXQUISITE FOOTWEAR • 537 FIFTH AVENUE, NEW YORK CITY

©1944 BY ANDREW GELLER

marvella pearls*
Symbol of Beauty
*SIMULATED
FIFTH AVENUE • NEW YORK

MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC

Sweet and lovely . . . in a Corette Original! Perfectly behaved for its bias top and straight-cut skirt stay put, won't ride or twist, in action or repose. About $3.

CREATED BY CUSTOM UNDERGARMENT CORPORATION, 148 MADISON AVENUE, NEW YORK

The Patriotism in her Heart Burned Wheat Fields

It took courage that day in October 1777 for Catherine Schuyler to apply the torch to her husband's wheat fields so that food would not fall into the hands of the enemy.

The flames that consumed the wheat fields on the Schuyler estate near Saratoga burned with no greater brightness than the patriotism in Catherine Schuyler's heart.

Today in the manner in which women are facing the problems of war there is ample evidence that this spark of patriotism has never been extinguished.

In addition to the desire of each to be useful to her country in some way is her determination to be lovely at the same time. This is why so many of today's busy women welcome the convenient Avon method of obtaining cosmetics. Selection of exquisite beauty aids is made unhurriedly and pleasantly in the home—brought there by a friendly Avon representative whose sole purpose is to bring you new beauty.

BE HOSTESS TO LOVELINESS

Copyright 1944, Avon Products, Inc.

AT RADIO CITY • NEW YORK

Cool as a Pool— Smooth as a Lily

Cool as the caress of spring water on your skin, soft as a lily petal . . . exquisitely made slip of finest keep-fresh rayon. Designed to follow the lovely lines of a lovely body. Tailored with the same Textron* skill that has turned out wave after wave of war's necessities—the steel-strong, gossamer parachute, the sturdy, featherweight mountain tent, the sleek, air-light, waterproof poncho. Pink Angel, Snow White, or Blackout rayon crepe.

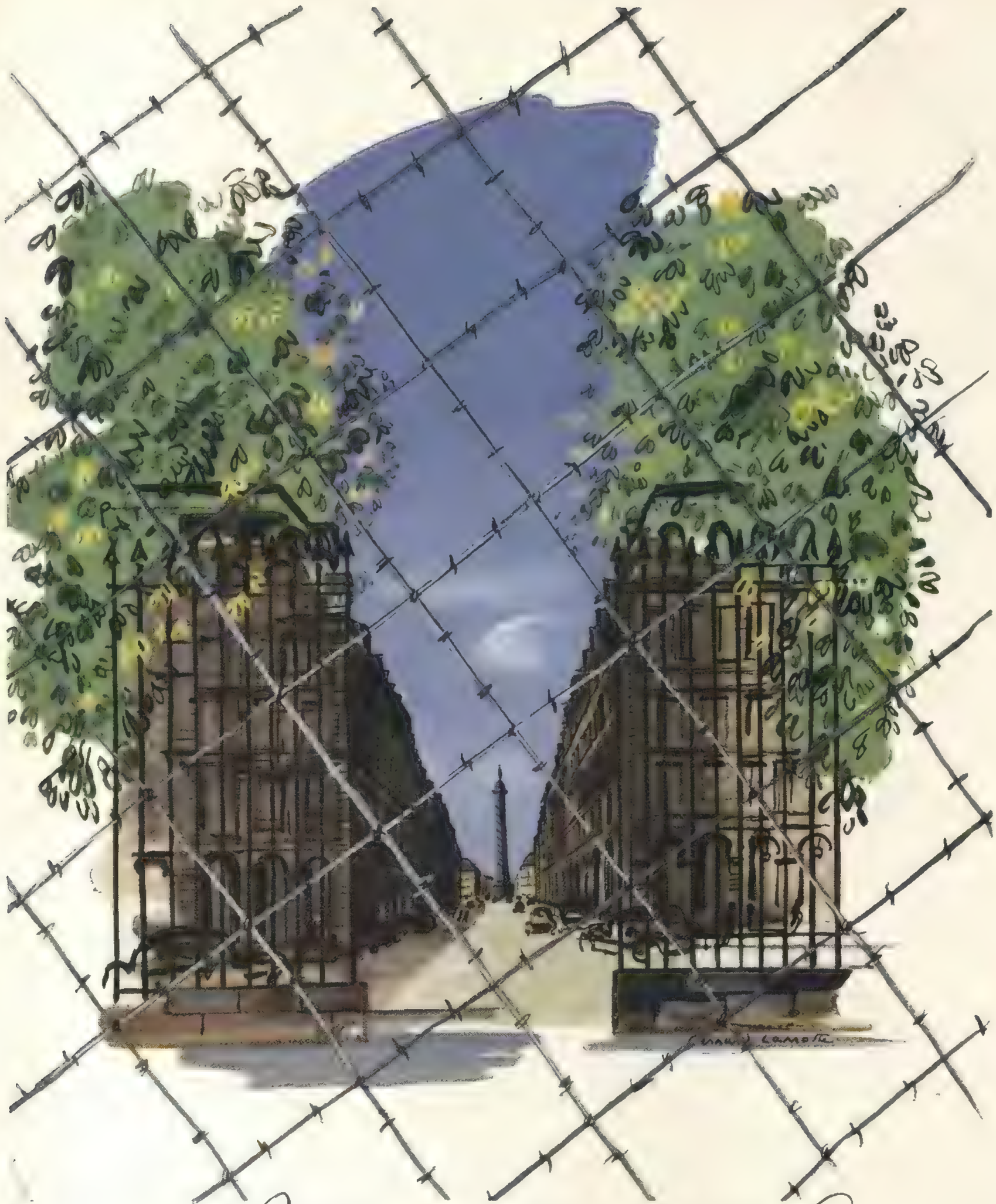
At Lord & Taylor, New York; Marshall Field & Co., Chicago; Burdine's, Inc., Miami; Bullock's, Los Angeles; and leading stores in other cities . . .

About $3. Slightly higher on the West Coast and in Canada.

TEXTRON INC., Empire State Building, Fifth Avenue, New York.

TEXTRON *Lingerie*

*REG. U.S. PAT. OFF.



PLACE VENDOME, PARIS PAINTED FOR PINAUD BY BERNARD LAMOTTE

The Imprisoned City

FRANCE is captive, but tyranny never can destroy its ineffable charm! The fragrances that have given pleasure to the world have escaped and now are distilled for you here, in the century-old tradition that has made the name of Pinaud synonymous with exquisite refinement.

PINAUD
Parfumeurs
SINCE 1810

PARIS NEW YORK LONDON

APPLE BLOSSOM PERFUME, COLOGNE, TOILET ESSENCES, DUSTING POWDER, TALC AND LIPSTICK ARE ON SALE AT ALL BETTER STORES.

Distributed by Elmo Sales Corp., Phila.

Photo-Finish . . the make-up that invites close-ups

Cake make-up that creates a spell of loveliness. Smooths on to such perfection that even glaring sunlight can disclose no flaw. An inspiration for summer—Photo-Finish in Beach Tan or Copper for face *and* legs . . . beautiful synchronization of make-up to give the effect of long, luxurious hours spent in the sun. Remember, Photo-Finish is *Climatized* to protect your skin from weather. Five radiant skin tones in all. 1.50 plus tax.

How dear to her heart are her wedding and engagement diamonds! And how breathtaking their brilliance when enhanced by the beauty and exquisite design of handmade *Tempered Mountings by Granat. But more than beauty is found in these mountings. Wrought of harder, stronger, firmer precious metals, they are unsurpassed in their ability to hold securely the cherished diamonds entrusted to their care. Leading jewelers will tell you that these qualities of constant protection and lasting beauty make Granat *Tempered Mountings ideal for your wedding and engagement rings.

MOUNTINGS BY Granat

Tempered Mountings are a major improvement in wedding and engagement rings. You will find the name "Granat" on every Tempered Mounting (*Trade Mark of Granat Bros, San Francisco)

. . . in a

*SHAR-LOO

"The Slip that Can't Slip!"

A smooth line that's not a lot of talk
but a matter of exclusive patented features:

1. *Laton inserts mould bust; smooth waist.*
2. *Straight-cut front prevents twisting.*
3. *Bias-cut back prevents bulges.*
4. *Seamless sides prevent wrinkles.*

Trillium tailored of easy-to-launder crepe-back rayon satin woven with Celanese* *yarn.*

$2.98 and **$3.98** at all fine stores, or write TRILLIUM, Dept. V, 136 Madison Ave., New York 16, N. Y.

TRILLIUM Underthings

*reg. U. S. Pat. Off.

SUMMERTIME CHIC DOES NOT INCLUDE PERSPIRATION

...and the *dry* underarm method is best! Touch those areas with a 5-Day Underarm Pad and you'll check perspiration and odor before they start . . . you'll help your underarms to stay dry and sweet and your clothes to keep their fresh look. This is the modern method for controlling underarm perspiration. All drug and department stores have

5-DAY UNDERARM PADS

(55c — tax extra)

Associated Distributors, Distributors Dearborn at Hubbard, Chicago 10, Illinois

"I once won quite a figure on Whirlaway."
"Oh Yeah? Well don't look now Joe, but..
There Is a Figure!"

Helené
OF HOLLYWOOD
Brassieres Foundations

*at Fine Department Stores
all over America.

CORDAY

FOR THE GYPSY
IN YOUR SOUL

Tzigane

— YOUR SECRET WEAPON

He's enchanted with your loveliness . . . the radiance of natural-looking waves and silky-soft curls given long-lasting beauty by the wonderful Opalescent Creme Wave. Ask your beautician to show you the Nestle sealed package. It holds everything she needs to give you an Opalescent Creme Wave—the loveliest permanent you've ever had.

Nestle OPALESCENT CREME WAVE

At leading beauty salons — Also available for UNDINE

Barbara Stanwyck

soon to be seen in Paramount's
"DOUBLE INDEMNITY"

Accent Beauty

. . . in just a few seconds with this modern make-up

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

Accent the appeal of your beauty with the glamour of a lovely new complexion . . . soft, smooth and young-looking. You can do this easily and quickly with Pan-Cake Make-Up, originated by *Max Factor Hollywood*. Created first for Technicolor pictures, it's now the make-up magic that thrills millions of girls and women. Try it today for a new adventure in beauty.

*Pan-Cake...Trade Mark Reg. U.S. Pat. Off.

Pan-Cake Make-Up*

ORIGINATED BY

MAX FACTOR HOLLYWOOD

A new group of neat, crisp, colorful designs, hand printed on luxurious

McCurrach

GOLDEN **FOULARD**

$2.50

The clear, bright foulard tie colorings, formerly made only in England, are now printed by hand in America by McCurrach, in their own exclusive designs. The luxurious Golden Foulard cloth is woven on special looms and with special yarns by the famous McCurrach Golden Shuttle Weavers. Insist on seeing the Golden Foulard label on each tie. Write for new booklet, "Necktie Notes" . . . how to tie the Windsor knot, bow tie and other knots . . . what tie colors to wear with suits and shirts.

McCURRACH ORGANIZATION • DEPT. A • 411 FIFTH AVENUE • NEW YORK 16, NEW YORK

Test Pilot

_ SIZE 10

NINE THOUSAND feet above the flying field, a Hellcat fighter plane screams down in the dark blur of a power dive. Holding the stick of this four-hundred-mile-an-hour ship is a small, firm hand. It belongs to Barbara Jayne, whose job it is to "first-flight" planes just off the production line of Grumman Aircraft...to put them through their preliminary paces before their final delivery to the Navy.

Mrs. Jayne is one of the women helping shorten this war by replacing a man in vital civilian work...and she thinks her job's the most exciting in the world!

She's learned to streamline her busy life...mapped an efficient schedule for her brief leisure time. That's why, when it comes to caring for her looks, she's devoted to DuBarry Beauty Preparations.

While taking the famous Success School course, she learned that these preparations are more effective because they're co-related. Not only is each one scientifically formulated for a specific purpose, but they're blended to work together...each helping the other for better results.

More than 130,000 Success School pupils have been taught the greater effectiveness of co-related DuBarry Beauty Preparations, how well they fit into busy lives today. Take, for instance, DuBarry Face Powder, which Mrs. Jayne finds so flattering in the exciting new summer shade, *Tropical.*

DU BARRY

BEAUTY PREPARATIONS
by RICHARD HUDNUT

Balanced blending! DuBarry is a medium-textured powder for any type skin. It's heavy enough to cling longer; light enough so you'll never look over-powdered.

Light, but clinging! DuBarry Face Powder wears even longer if you'll pat DuBarry Skin Freshener on after to "set" your make-up.

Get-acquainted size! DuBarry Face Powder is now available in a new $1 size. In all fashion shades.

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Ave., New York 22, N. Y....and at better cosmetic counters everywhere

Ultimately YOU'LL USE

VITA·FLUFF

"THE WORLD'S FINEST SHAMPOO"

by Duon

ORIGINATOR of FINE SHAMPOOS

DAYTON - 1 OHIO

available only at your beauty salon

DARLENE juniors

Glamour Maker ...

by Darlene Junior . . . young, yet definitely not coy . . . pretty, yet intelligent enough to be guaranteed washable . . . because it's of the new PIQUITA PIQUE* . . . one of the famous CROWN SOAP'n'WATER* Fabrics. At fine stores everywhere, about $10.

A. F. KEATING CO., Inc.
DECATUR, ILLINOIS

* Trade Mark Reg.

Cole OF CALIFORNIA
Swoon Suit*
zoë mozert
By Cole OF CALIFORNIA LOS ANGELES 11 ... Write for name of store nearest you carrying this Cole Swoon Suit*
Awarded to
PARACHUTE DIVISION
COLE OF CALIFORNIA
*Trade Mark Registered

This is IT!

Campus Make-up

For Moments of Great Beauty

From Hollywood, world Capital of Beauty, comes Campus Make-up . . . to create unforgetable loveliness . . . for *You.*

Flattering as moonlight . . . delicate as the overtones on a rose . . . Campus is warm . . . young . . . *vital!*

The reason why this sensational new make-up is so unbelievably flattering . . . so kind to your skin . . . is "the hidden ingredient"*, for which there is no *substitute!*

Campus is different from all other make-ups. It's a *protective cream fused with fine face powder* . . . That's why it doesn't dry your skin.

It's powder and base in one . . . you apply it as a creamy emulsion . . . *blot* and *blend* to cameo smoothness . . . and lo! you've a complexion thrilling as youth itself!

Now . . . tonight . . . let Campus Make-up create "moments of great beauty" for *You!*

Powder and Base in One
in Six Glorious Shades
50c and 1.00 (plus tax)

*The "hidden ingredient" is the protective emollient cream base, developed thru 58 years of enhancing the beauty of smart, youthful women.

CAMPUS MAKE-UP IS A PRODUCT OF COLONIAL DAMES, INC., MAKERS OF "SPONGE-ON" MAKE-UP SINCE 1886
(NOT CONNECTED WITH ANY SOCIETY) 4652 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA

Trade-mark reg. U. S. Pat. Off.

Cobblers' unrationed Romnies represent many months of research and experiment...of elimination of all but the best of unrationed materials. Since Cobblers were among the first unrationed play shoes to be made, they have been well tried and are sure to give satisfaction in every way. Shown above: two classic sandals in a fine quality of gabardine. White, black, navy, red and brown...about $5.95.

by COBBLERS

MADE IN CALIFORNIA

At Better Stores Everywhere by Cobblers, Inc. Los Angeles 21, Calif.

NO LAUNDRY PROBLEM HERE !

You . . . busy you . . . can sleep in beauty and save hours of ironing. Wear Carter's Regency Royal nightgowns. They're rayon, knit with a crepe-stitch that holds its shape . . . looks simply super without ironing. Just dunk them, dry them, wear them. At home or traveling, nothing is nicer. Sculptured styles in flower-sweet colors. Regency gowns, $2.50 to $3.50. Ask for Carter's sleek, no-iron slips and panties, too, at better stores. Carter's fit so beautifully!

The William Carter Co., Needham Heights 94, Mass. . . . Makers of Foundations and Knit Lingerie for Women . . . Underwear for Young Folks . . . "Trigs" for Men . . . Jiffon—Nevabinds for Babies.

for the nicest

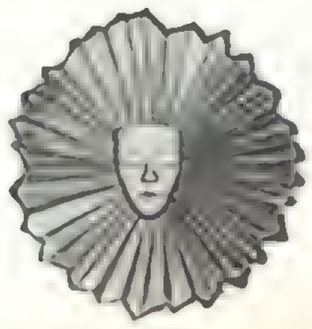
things knitted

Secret Connie Foster Shoulders
Clear, clean checks in fine, hand-loomed cotton with dove's-wing sleeves of snow-white Pique. White with Red, Azure-blue, Lilac, Black and Azalea-pink. Secret shoulder build-up that endures with the dress. Sizes 10 to 18 . . . $25
AT MOST FINE STORES IN AMERICA
Connie Foster
CALIFORNIA
For the name of the Store in your City write Connie Foster, 315 E. 8th St., Los Angeles 14, California

A smartly-styled new compact

EXQUISITE HAND-PRESSED POWDER BY

ROGER & GALLET

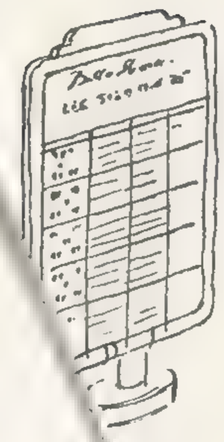


A gleaming case of jet... the lasting fragrance of Fleurs d'Amour. No binder is used in this smooth cake of hand pressed powder. At the merest touch of the puff, the right amount of powder is released. Price $3 plus federal tax, refills available at all leading cosmetic counters.

FOUR FLATTERING SHADES • NATURELLE • PINK CHAMPAGNE • RACHEL • RACHEL FONCE

SO GOOD TO YOU

Roll *Belle-Sharmeer* stockings on gently . . . see how they hug your ankle. Ease them over the calf . . . mmm they do right by every curve. Place garter in the hem . . . see, no binding at the thigh. Yes—*Belle-Sharmeer* rayons are peace-time fit. No, not plentiful, but what there are, *are* made in all leg sizes to fit all sizes of legs. There's a sleek-fitting *Belle-Sharmeer* stocking for you . . . Brev if you're small, Modite if you're middling, Duchess if you're tall and stately. Ask your *Belle-Sharmeer* saleswoman. She has a *Belle-Sharmeer* leg-size chart that tells all.



PLEASE BE NICE TO THEM

Put those stockings back, lady, if they haven't had their full 36 hours beauty rest after washing. Anything less is *no fair* to your fair legs. And keep your *Belle-Sharmeer* sheers for special doings—they're so wonderful. Count on your semi-sheers for active days—they're so wearable. And remember that one pair with care, means two pairs in wear . . . and that means more beautiful, smooth-fitting *Belle-Sharmeers* for you, and other girls, too.

BREV
for small legs

MODITE
for middling legs

DUCHESS
for tall, full legs

☆ BUY WAR BONDS — ALL YOU CAN! ☆

BELLE-SHARMEER
STOCKINGS
. . . in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • CORONADO

25 YEARS OF ACHIEVEMENT
Heller Jersey
THE FABRIC THAT'S BECOME A FASHION

L'Aiglon LOOKS TOWARD SUMMER

In gray, iris, saddle, pink, aqua.
12 to 20. $10.95. At one fine store in each city
or write Biberman Bros., Inc., 1350 Broadway, New York 18, N.Y.

Bring the Victory Nearer . . .
Keep on Buying War Bonds

No Slip-up with this Lovely Slip

Clever brains evolved Miss Swank's Straight-plus-Bias design. Here's a reed-slim Slip that doesn't slip up on your figure. The *straight* side panels cling; the *bias* front and back panels yield. Miss Swank banishes twisting, riding-up; brings you stay-put perfection and comfort. Of exquisite Bur-Mil* rayon crepe — beautiful tailored and lace-trimmed styles. At good stores — from $2.95.

Reg. U. S. Pat. Off.

MADE OF BUR-MIL QUALITY RAYON FABRIC

MISS SWANK • 112 MADISON AVENUE • NEW YORK 16, N. Y.

no-seam hosiery in your dream of tomorrow

One fond wish will be fulfilled — your hosiery will be as transparent as sandless glass, seam-free and fitted with smooth perfection. Hanes No-Seams will make it a lovely reality for the Woman of Tomorrow.

Fashion creators know the importance of flawless accessories. They, too, look forward to the day when no misplaced seam can mar the perfect ensemble.

HANES HOSIERY, INC., 350 5th Ave., New York 1, N. Y.

World's Largest Makers of No-Seam Hosiery

Hanes Hosiery NO•SEAM

"JUST SHEER NATURAL BEAUTY"

Costume by Bergdorf Goodman

EVERYTHING ON EARTH WILL FIT YOU BETTER

...thanks to CONTRO* elastic yarn

Watch for *Contro* . . . wait for *Contro* . . . you'll find it some day soon again in bathing suits, girdles, shoes, dresses, hats, stockings, gloves, sportswear.

*Reg. U S. Pat. Off.

ANOTHER CONTRIBUTION TO A BETTER WAY OF LIFE by Firestone

· · · TO GLADDEN YOUR HEART!

Vision stockings—aptly named—for they're dreams of loveliness. Flattering wispy rayons for gay evenings —not-so-sheer for busy days. Our prediction for the Future: Vision stockings to exceed your fondest hopes!

KNIT PRODUCTS CORPORATION OF NORTH CAROLINA, BELMONT, N. C. • New York Office: 1524 Empire State Bldg., New York 1, N. Y.

Tailored in the new BUR-MIL* *Rayon Blouse Crepe*

As seen at **BONWIT TELLER,** *New York*

BUR-MIL Fabrics are Sold by Converters Licensed by

BURLINGTON MILLS CORPORATION of New York, 450 Seventh Avenue, New York 1

*Registered Trade Mark

BUR-MIL QUALITY T.M. REG.

New York
CONNOISSEUR CITY
As Chateau Yquem is the wine of gourmets,
"Spectre de la Rose" the delight of balletomanes, so New York fashions
are the choice of discriminating women. New York fashions are produced by a city
that really knows; a connoisseur city with a critical sense that is unerring,
a creative flair that is inspired, a taste that is wise and right. If you would have
truly outstanding clothes, select New York fashions now and always.
NEW YORK Creation
N.Y. DRESS INSTITUTE
Made under standards of I.L.G.W.U.
NEW YORK DRESS INSTITUTE
BUY U. S. WAR BONDS

WHEN A *Slip* BECOMES A SOCIAL ERROR

. . . SWITCH TO *Mary Barron*

This advertisement is based on the actual "embarrassing episode" of Mrs. Clarence Roberts, Laguna Beach, Calif., to whom we have sent a check for $50.

A good job · · · a bad *Slip-up*

How could he, a mere man, know the unruly behavior of an ordinary slip? At the best he reasoned that this prospective secretary was careless, and if indifferent about her personal appearance probably would be inefficient in business.

A **Mary Barron** slip would have avoided this embarrassing episode. Never would it ride up under a sheer dress—or any. It would not pull down on the straps nor twist maddeningly around her hips. For the patented "Biastrait" design makes **Mary Barron** slips fit perfectly and stay where they belong in action or repose. And there are no gadgets or tricky inserts—just the beauty of functional design.

There are luxurious lace-trimmed or smart tailored styles in the season's favorite colors.

Made of BUR-MIL* rayon French crepe. Tailored, tea rose or white . . . about $2.00

Other styles, lace-trimmed or tailored about $3.00

*Reg. U. S. Pat. Off.

James McCreery & Co.
New York City

ATLANTA.....Rich's
BALTIMORE.....Stewart & Co.
BOSTON.....Touraine Stores
CLEVELAND.....Higbee Co.
DALLAS.....Titche Goettinger Co.
DENVER.....The May Co.

Mandel Brothers
Chicago, Ill.

DETROIT.....The J. L. Hudson Co.
INDIANAPOLIS.....The Wm. H. Block Co.
LITTLE ROCK.....Pfeifer Bros.
LOS ANGELES..Broadway Dept. Store, Inc.
NASHVILLE.....The Cain Sloan Co.
PHILADELPHIA.....Gimbel Brothers

L. Bamberger & Co.
Newark, N. J.

PITTSBURGH.....Joseph Horne Co.
PORTLAND, ORE.....Meier & Frank Co.
PROVIDENCE, R. I.....The Outlet Co.
TRENTON, N. J.....Nevius-Voorhees
SAN DIEGO.....Marston Co., Inc.
WASHINGTON, D. C.....The Hecht Co.

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o Davidson Bros. Co., 180 Madison Ave., New York 16, N. Y. (Expires December 31, 1944)*

. . . your stockings are half the fashion story
Nolde Hosiery is sold at stores throughout the country— wherever quality, fashion and fit are of the utmost importance.
Nolde Hosiery
Dress | Capri Original
Hat | John Frederics
Photo | Elliot Clarke

A *Friendly* CONTRIBUTION

YOUR BLOOD MAY SAVE HIS LIFE!
Make an appointment with your local Red Cross Blood Donor Service to give a pint of blood to save a life. Just 45 minutes of your time may mean the difference in life and death on the battlefield. The need is great. Give your blood and encourage your friends to do the same.

Neat and lovely, your Friendly Shoes offer new ease a-foot these busy days! The enduring comfort . . . the lively good looks . . . the extra mileage in every pair . . . are Friendly features to rely on and admire. For active duty or standing by, be on Friendly terms with your feet! Friendly Shoes are priced from $5 to $6 everywhere.

Friendly
SHOES FOR WOMEN

EDGEWOOD SHOE FACTORIES . . . *Division of General Shoe Corporation . . . Atlanta, Ga.*

Costume by Hattie Carnegie
Jewels by Frank S. Hartley

Make-up for the Model . . .

Posed . . . and poised . . . for summer, Bijou Barrington, famous fashion model, says of her Models' Special Make-up, "With Models' Special I can wear the colorful clothes I love. I rely on it for the flawless look color demands."

and for you . . .

Wear your vivid summer clothes with this same easy confidence. Models' Special Make-up, created for fashion models, brings you the super-groomed, flawless look you've envied in the fashion pages. Five perfect skin shades—Creme, Natural, Natural Rose, Rose Tan, Tan, $1.50. Bree Cosmetics, New York, Los Angeles, and 165 West Wacker Drive, Chicago 1, Illinois.

that men may LIVE

to build a better world

It would be great comfort to the mothers, wives and sweethearts of men in uniform if they could realize fully the way the leaders of our War Program foster the safety of the young men in their care.

Out of the sea, men are helped to safety. They have come back to life to fight again for our way of life. One of them might be someone you love. They are safe because a rubber boat kept them afloat—a rubber boat that is like a symbol of all the equipment science has developed to protect men's lives in war.

Co-operating with the Army and the Navy, scientists in their laboratories across the land, are working to assure the quick and safe return of every possible man.

Thousands upon thousands of the employees in our thirty-three factories devote their entire time to equipment for our Armed Forces, designed to protect the health, comfort and very lives of men who fight.

Our experience of one hundred years in the handling of rubber has made it possible for us to fashion, even out of the new synthetic rubber, the equipment that makes our Army and Navy the best equipped in history.

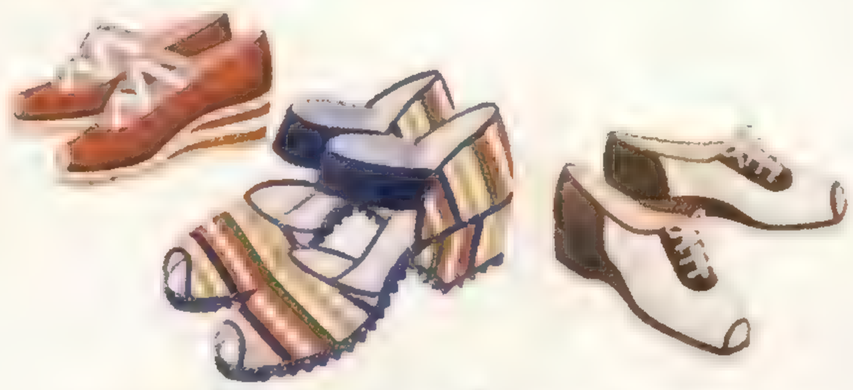
What has that got to do with Keds and Kedettes? Simply this: you go without Keds and Kedettes, gladly, because you know the materials, the factory space and the hands of men and women who once made your favorite fabric shoes, now make Life Rafts, Life Vests, Jungle Boots, and Sea Boots.

The work for war cannot stop. It must go on as long as necessary to win the war, and win it at the earliest possible moment.

SERVING THROUGH SCIENCE

TO SAVE LIVES NOW—TO MAKE JOBS AFTER THE WAR

Your eagerness to have Keds and Kedettes again, as reported by retail stores, is welcome news. It means assurance of jobs after the war, employment of thousands of men and women when the war task ends.



"U. S." Keds* *The Shoe of Champions*

"U. S." Kedettes* *The Casual Shoe*

Listen to the Philharmonic-Symphony program over the CBS network Sunday afternoon, 3:00 to 4:30 E.W.T. Carl Van Doren and a guest star present an interlude of historical significance.

UNITED STATES RUBBER COMPANY

1230 SIXTH AVENUE, ROCKEFELLER CENTER, NEW YORK 20, N. Y. • *In Canada:* DOMINION RUBBER CO., LTD.

*REG. U. S. PAT. OFF.

Never a bitter note

That famous flavor found only in Schlitz is as free from bitterness as a songbird's lighthearted melody. For Schlitz is brewed with just the *kiss* of the hops, bringing you all of the delicate hop flavor and none of the bitterness.

Copr. 1944, Jos. Schlitz Brewing Co., Milwaukee, Wis.

JUST THE *kiss* OF THE HOPS

..none of the bitterness

THE BEER THAT MADE MILWAUKEE FAMOUS

GIFT OF THE GAY NINETIES

The TELEPHONE for friendly words . . . LIGHT WHISKEY for friendly taste

86.8 Proof • 65% Grain Neutral Spirits

Telephones—light whiskey . . .

those are just two steps on the path of progress credited to the Gay Nineties.

And that same famed better taste of light whiskey is yours to enjoy because the original distiller, Mr. J. G. Kinsey, still personally supervises its blending. Kinsey Distilling Corporation, Linfield, Pa.

KINSEY
Blended Whiskey

ENJOY THIS DISTINGUISHED WHISKEY, SIR . . . NOW AS IN 1892

ONLY THE *finest*

...from a man's point of view.
Toiletries of striking beauty
...for the man in your life.

Fragrances so subtle—so welcome and woodsy—they strike the fancy of your outdoor type as well as your man about town. If he knows his toiletries...the name Courtley on your gift means you know he deserves and appreciates *only the finest*

Courtley

Blends of rare perfumes...Cognac, Cedarwood, Russian Leather and others from the wide open spaces, captured in porcelain —not pottery—flagons of Dubonnet, Saddle Tan, Ebony, Irish Moss Green and Alabaster White...to match his accessories.

SHAVING SOAP...AFTER SHAVE LOTION...HAND SOAP...POWDER...COLOGNE...HAIR DRESSING...DEODORANT...INDIVIDUALLY OR IN SETS $1.00 TO $7.50

COURTLEY LTD. ROCKEFELLER CENTER, 630 FIFTH AVENUE, NEW YORK LOS ANGELES

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

BOYS' CAMPS

CAMP ELDORADO

Palo Alto Military Academy vacation term. At Lake Alpine, in the high Sierras. Elev. 7270 ft. Exclusively for boys 6-13. Favorably known on Pacific Coast since 1919. DIRECTOR: COL. RICHARD P. KELLY, BOX V, PALO ALTO, CALIF.

FAIRWOOD

Torch Lake. Traverse Lake Region, Mich. Boys 7-18. Health and body-building program. Woodcraft. Land, water sports. Riflery, trips. Jr. camp. Four-Way Lodge for girls—affiliated. Booklet. M. V. EDER, 5699 BELMONT AVENUE, CINCINNATI 24, OHIO.

CAMP FARMHILL

Small boys, six to eight years. Protestant. Large farm, woods, swimming, ponies, hay rides, picnics, pets, tents. Altitude 500 feet. Fresh farm food. Regular life. Sixth season. Experienced counsellors. MR. & MRS. EDWARD WILLCOX, DIRS., GRIFFINSBURG, VA.

CAMP LUPTON

In the Blue Ridge Mts. Boys 8 to 14. Fine buildings, recreations, water sports, horses, tutoring. 90 miles from Washington, D. C. Greyhound Bus direct. Directed by staff of Massanutten Military Academy. Address: CAMP LUPTON, BOX V, WOODSTOCK, VIRGINIA.

WASSOOKEAG SCHOOL-CAMP

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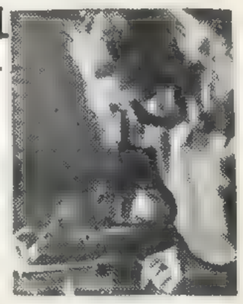

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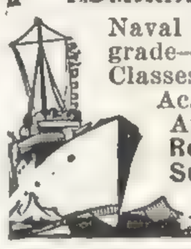

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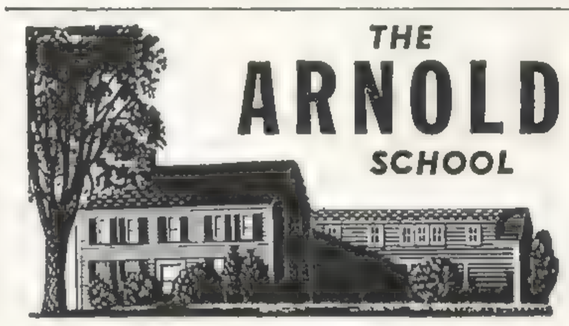

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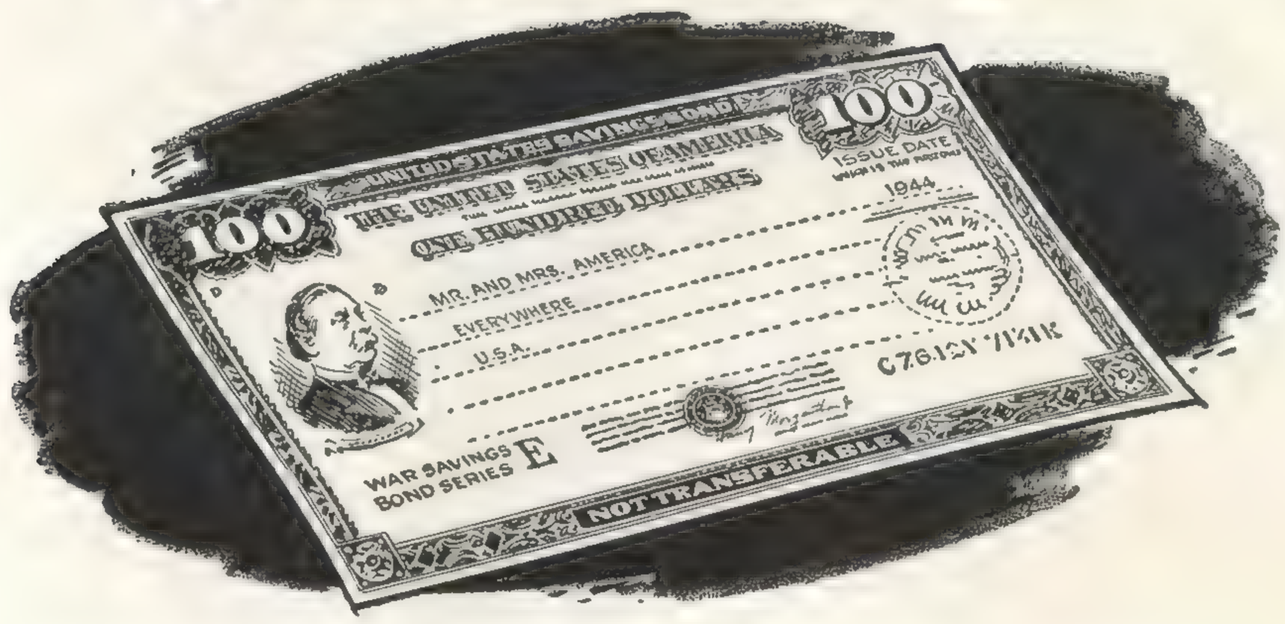

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The 5th War Loan is the biggest, the most vitally important financial effort of this whole War!

Back the Attack! - BUY MORE THAN BEFORE

The Condé Nast Publications Inc.

Publishers of

VOGUE

This is an official U. S. Treasury advertisement—prepared under the auspices of Treasury Department and War Advertising Council

Claussner

KLEER-SHEER HOSIERY

Let Claussner Kleer-Sheer Rayon Hosiery give your legs that long, luxurious, lovely look—smooth as melted velvet.

Claussner's filmy, gossamer stockings are shapely, flattering companions to June nights, moonlight and music—yet they're smart, trim and practical for daytime hours.

Claussner Hosiery Company INC., PADUCAH, KY.

Claussner Kleer-Sheer Rayon Hosiery

WEAR-SEALED

for Those Who Like the Finest

Plant more this year
START DIGGING, GIRLS!
roses are red...
violets are blue...
carrots and spinach
are better for you!
...besides digging takes the hips down
...and nobody wants hips these days
unless they're Jantzen "Glamour-Hips"
meaning girdles and panty-girdles that
slim you, trim you, firm you, smooth you,
give you more rhythm, more glamour,
more freedom for living.
In light-as-air "Lastex" yarn fabrics
with rayon satin...and talons,
5.00 to 7.95 at most stores.
Jantzen
GARDENS
Jantzen Foundations
Empire State Building, New York

June... The Month of Roses...
typified by this Frances Troy Stix Original
from the Forecast Shop.

KAUFMANN'S

THE FASHION POINT IN PITTSBURGH'S GOLDEN TRIANGLE

Buy More War Bonds and War Stamps

...as if they were painted on!

Panties of *Spun-lo Rayon fit so snug and look so sleek in real life that an artist's brush is hard put to rival nature. That's because this famous cloth is expressly made to give with the body. No matter how milady twists and turns in pursuing her war-time tasks, *Spun-lo panties gird her smoothly, "as if they were painted on."

And a word to the practical-minded: these undies wear as well as they fit, wash as well as they wear, and require no ironing at all.

Obviously such quality garments are in great demand these days. We cannot possibly keep cloth production up with civilian requirements, so you may not find *Spun-lo-labeled garments every time you buy.

But it's a label well worth hunting for, so keep looking if value is your buy-word these days.

Industrial RAYON CORPORATION
MAKERS OF
Spun-lo KNIT UNDERWEAR CLOTH
AND CONTINUOUS PROCESS RAYON YARN

*Reg. U. S. Pat. Off.

CLEVELAND, OHIO • *New York Office:* 500 Fifth Avenue

Pure Silk HOPSACKING

We've bolts and bolts of this rare nubby silk in Aquamarine, Shanghai Blue, India Rose, Bamboo, Imperial Yellow, Canton Blue, Reseda Green, Dove Gray, Salmon. 50" wide, $3.95 the yard. Samples upon request.

Oriental Importers

Gunn & Latchford, Inc.

323 FIFTH AVENUE, N. Y. 16

PERMANENT SHORT CUT SHORT TIME

Howard, formerly with Antoine at Saks Fifth Avenue, features Cream Permanents at $15.00. Hair coloring our specialty. Shampoo and Fingerwave, $2.50. Phone CIrcle 5-5961.

Howard in Rockefeller Center

9 Rockefeller Plaza • Room 719

John hall Hairdresser

PERMANENTS

- Custom made to order . . . to suit your Spring and Summer plans.
- Machine Permanents—from $10
  Cold Wave Permanents—from $15

26 East 56th St., New York City

Wickersham 2-4686-4687

Spectators with LEATHER SOLES

The return of spectators is the most exciting news of the year . . . Here's Newport's aristocrat in white linen with brown calf trim. High or medium heel.

ORDER BY MAIL • Send ration coupon

KAYS-Newport

Dept. V.
NEWPORT, R. I.

Shop

Under Cover of this terry-cloth robe is a two-piece bathing-suit of cotton piqué. There is more than meets the eye in the work of Ruth Merzon; the strategic point is the built-in brassière that gives a considerable improvement to Nature. Made-to-your-figure type with the skilful reform device, the bathing-suit, $50. The beach robe, $39.50. 666 Fifth Avenue.

Pearly Strands. Some pearls are made by oysters, others are a man-made imitation of Nature. This Revellon necklace, of processed, hand-polished pearl beads, has a shimmering, liquid glow. Like real pearls, they are hand-knotted. 14-carat gold clasp. $42.50, plus tax. Kerr's, Oklahoma City, Okla.

Summer Contrast

"White Pansies" by Muriel Duncan. Enchanting ceramic earrings to highlight your summer tan. Each piece a signed original, delicately hand-modeled in Dresden-like grace. Glazed in contrasting shades of pink, green, brown, yellow and pale blue . . . fitted with sterling silver attachment.

Earrings—$3.00 • Pins to match—$5.00
Add 20% for Federal Tax

Muriel Duncan
Ceramics
Studio V, 28 North 30th Street • Camden, N. J.

Brilliant Beauty

DIAMOND ACROSS FINGER RING

A masterpiece of the jeweler's art, expressing the superb craftsmanship of Selle styling. Original. Exclusive. Brilliantly beautiful from every position.

☆ Palladium mounting with diamonds across—three fine flawless American cut center diamonds and twenty fine 58-facet diamonds. A fine value.

(Including Tax) $1500.00

Selle JEWELRY COMPANY

808 OLIVE STREET, ST. LOUIS, MO.
502 CENTRAL AV., HOT SPRINGS, ARK.

Old English POMANDER BALL

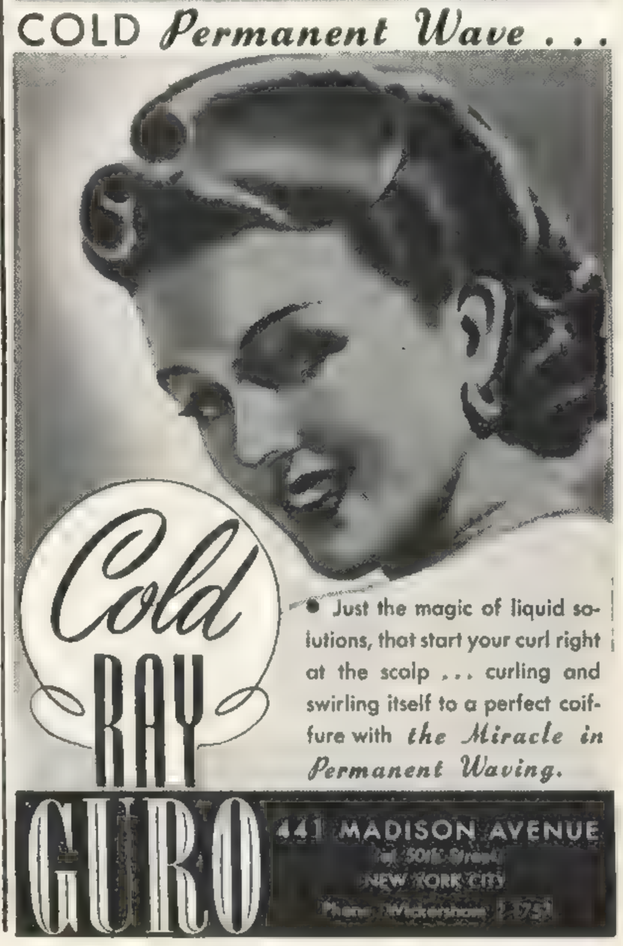
$1.25 plus Federal tax

These quaint Old English Pomander Balls are now made in America! They are dried, perfumed oranges, stuffed with spicy cloves . . . to scent your closets, wardrobes, linen chests with a pungent, exotic fragrance. Wonderful gift, too! Each, $1.25 plus 25¢ Federal tax.

Check enclosed ☐ Send mine C.O.D. ☐

THE HERB FARM SHOP LTD.
DEPT. V-6, 347 Fifth Avenue, New York 16, N.Y.

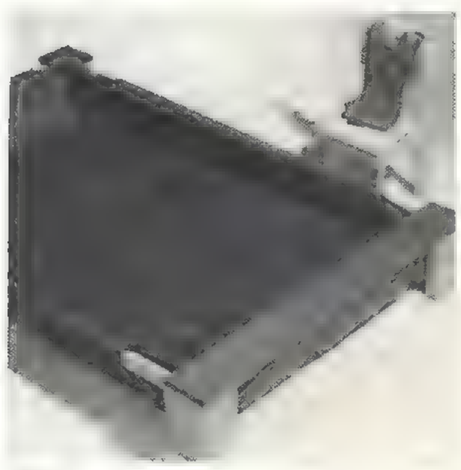
GURO ASSURES YOU A BETTER, QUICKER AND MORE NATURAL COLD Permanent Wave . . .



Hound

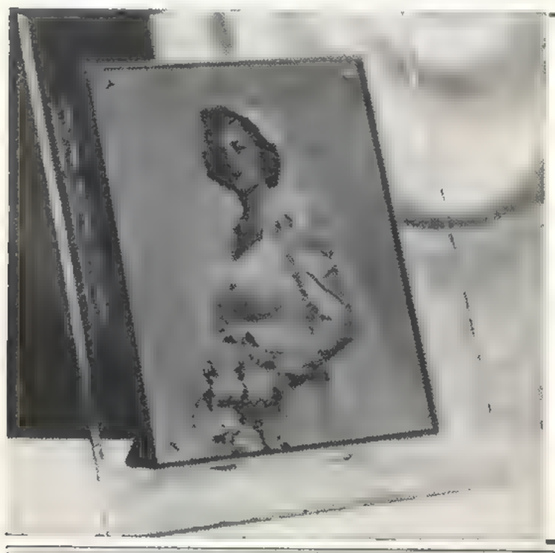
Digs It Up

Yards and Yards of ribbon dexterously hand-knit together make this two-piece suit. With the intricate surface of a beehive cell, there is no room for wrinkles, and it packs light enough to please an air-traveller. Kargère, who used to have French clothes, now offers American-made clothes with the same detail. Made-to-order; suit—$135. 714 Fifth Ave.



BAKER

Moppet Swimming-Hole to set up on the lawn or the room for a summer splash. The waterproof canvas basin, 4′ x 6′, has a 9″ watermark. The yellow wooden frame support, with two corner seats and a bench, weighs 30 lbs. From F.A.O. Schwarz, 745 Fifth Avenue. A portable Aquacade, $25.

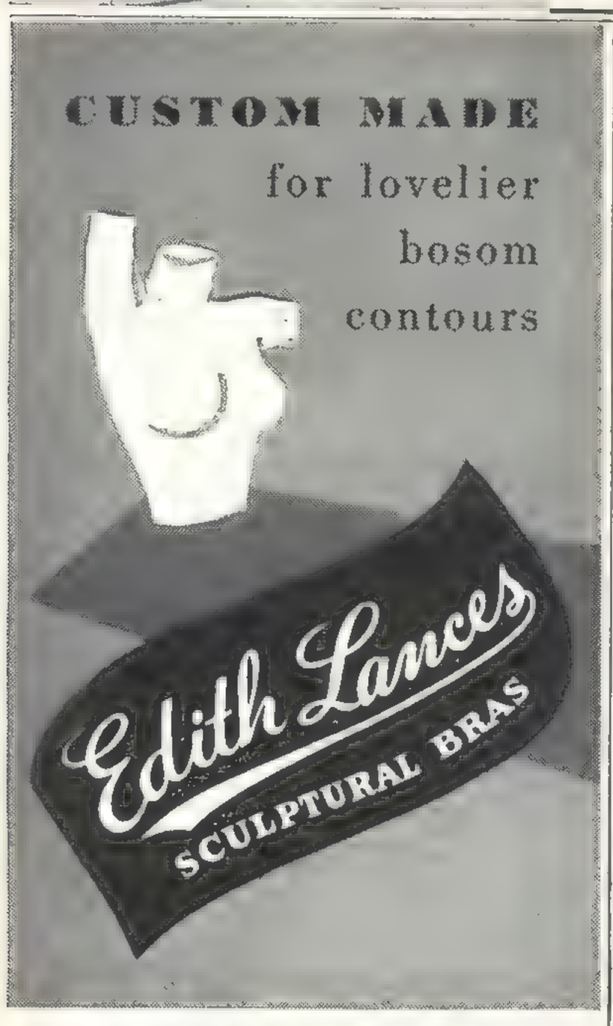


PICTURE FRAME

This is the frame that makes the picture that lives in it. Like the setting for a play, it gives full importance to the character—melts away so that the picture speaks (almost) for itself. Clear glass with a beveled edge that will settle comfortably into any interior. A monogram to make it personal. It holds an 8-by-10 photograph and costs **$3.95 with the monogram, express collect.**

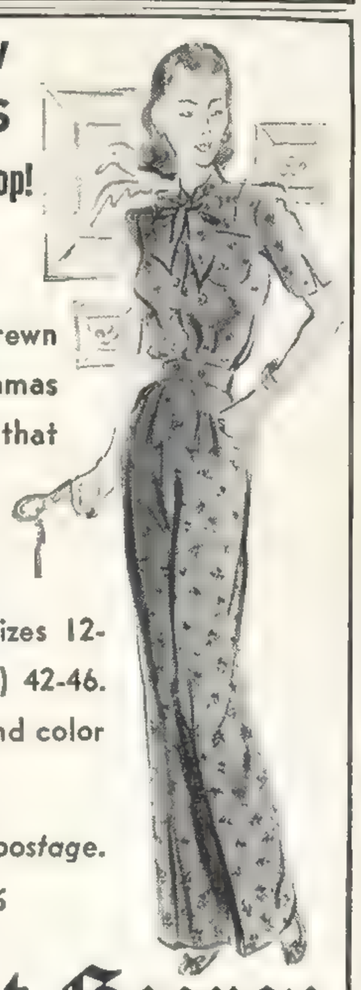
Underline initial of last name. No C.O.D.'s please.

EUNICE NOVELTIES, Dept. G64
Fifth Floor PLaza 8-0919
541 Madison Avenue New York 22, N. Y.



SAKS FIFTH AVENUE
New York, Chicago, Beverly Hills, Detroit.

THESE NEW PAJAMAS
Have a Blouse Top!
$9.95



Gay posies strewn over smart pajamas with the top that doubles as a blouse! White, pink or blue rayon crêpe. Sizes 12-20 or ($2 extra) 42-46. State 1st and 2nd color choice.

Add 25c for postage.
Dept. V6

Albert George
679 FIFTH AVENUE, NEW YORK 22, N.Y.

KATRISHKA: *The Little Peasant with Music in her Soul!*

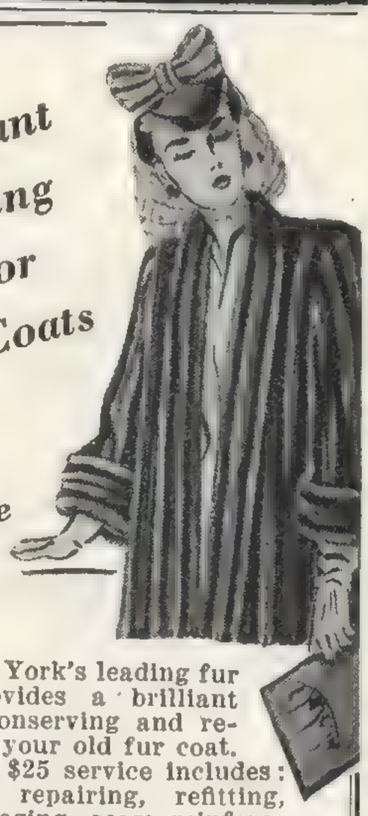
The season's most appealing doll. Adorable and cuddlesome from her babushka to the tips of her dainty toes. Your little girl will love Katrishka on sight—or she will add distinction to any collection. Concealed inside her is a genuine Thoren's Swiss music box that plays a merry lilting tune when you wind the key in her back. 16" high. **$8.50** postpaid.

Send for free Gift Catalog.

mayfair Gifts 108-07 72nd Ave. Forest Hills, N. Y.

A Permanent
for Duty and Beauty
Charles **BOCK**
20 East 57th St., N.Y.C. PLaza 3-3900

A brilliant Remodeling Service for Old Fur Coats . . . and by mail, too, if you desire



One of New York's leading fur stylists provides a brilliant means of conserving and rebeautifying your old fur coat. Our special $25 service includes: remodeling, repairing, refitting, cleaning, glazing, seam reinforcing, new loops and buttons. 2 year guarantee; 3 years' storage. Fur, if needed, supplied at lowest cost.
For New York and vicinity, phone LA 4-6788 for a Bonded Messenger.

Write for FREE BOOKLET on Mail Order Plan

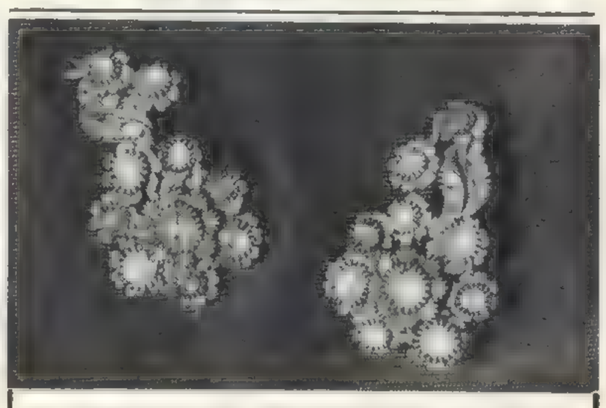
Harry Jay Treu
Fur Craftsman
147 W. 35th St. (18th Floor) New York 1, N. Y.
(Opp. 35th St. Side of Macy's)

Join the **TALL GALS** *Spotlight Fashion Parade!*

IF IT'S A SPECIAL DATE....
BUY **VAGABOND**
$12.95
IT'S IN YOUR SIZE

..NEW DRAMA IN A D'ORSAY PUMP. ..A HIGHLIGHT OF THE FEMININE TREND.. WHITE SUEDE OR NEOPAT (PLASTIC PATENT)....

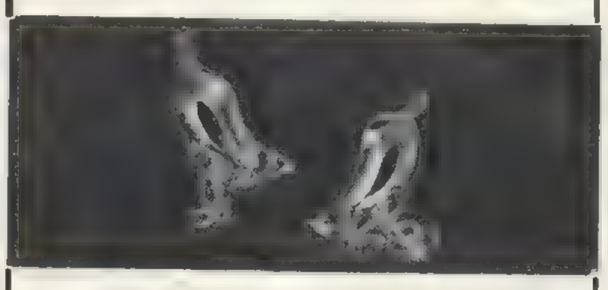
SHOECRAFT
603 FIFTH AVE. • NEW YORK 17
All sizes 2½ to 12 • AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet V • Charges
Send Ration Stamp with Shoe Order.



JEWELED EXQUISITRIES

Above: 56 large white-rose cut diamonds set in enameled antique earrings. $600. Below: Emeralds, rubies, white-rose cut diamonds in 14K gold earrings. $240

(These prices include 20% Federal Tax.)



Bern's JEWELERS
435 Madison Ave., New York 22

EXQUISITE CURLS

permanented by an expert who can fashion your locks into a variety of styles.

Christian F. JUNGST
19 E. 47 St., N. Y. VO 5-4477

Ankle Swirl

The Prettiest Dress Shoe Ever!

Sweetheart of a city-slicker, a tall slender translation of your pet baby last. White, brown or black suede; black patent; tan, blue or black gleaming calf 15.95

Add current ration stamp and 25c for postage

French Bootery
22 East 57th Street, N. Y. 22

let us help you erase the date line

. . . from your face

Specialist's treatment helps correct lines, double chins, crepey throat; assists in lifting fallen muscle structure without surgery, peeling or massage.

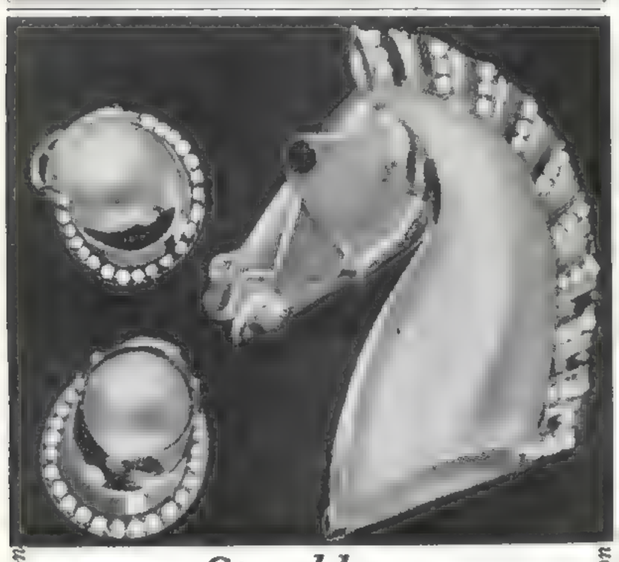
. . . from your form

Reduce body bumps, bulges with new "Wonder System". Takes off pounds, inches,—all over or in stubborn spots. Aids in refirming flabby tissues; relaxing tense nerves.

Eunice Skelly

House of Youth, Sidnee Lloyd, Dir.

5 East 57th St. New York PLaza 5-2595



Sparkling

Earrings $12.50 *Horse* $20.00

Unusual combination of heavy clear crystal lucite with gold plated sterling silver and rhinestones. ¾ actual size. Add 20% Fed. tax.

Mail orders promptly filled.
Write for Costume Jewelry Catalogue

Costume Jewelry of Distinction

Costume Jewelry of Distinction

Gerlou *Fifth Avenue*
501 FIFTH AVENUE, NEW YORK, 17

Self-setting Permanent Wave

$15.00 up

by the originator of the "Fervid Wave", the substitute for a permanent on dyed hair.

D'nu Edmond
OF THE
PRANA HOUSE
of HAIR COLORING
8 East 56 St., New York, N. Y.

NATIONALLY ADVERTISED

Revellon Pearls
NEAREST TO GENUINE
ORIENTAL PEARL REPLICAS

Revellon Pearls MADE IN U.S.A.

by BETTY STRAHL
385 FIFTH AVENUE
NEW YORK 16, N. Y.

Shop

New Version of the chemisier dress, this softly-cut print. It has inherited the casual, easy qualities of its predecessor, but has a definite non-uniformed femininity. From the made-to-order collection of Chez Ninon, 785 Fifth Avenue, this dress has the unmistakable virtues of the *haute couture*—the excellent line and the tradition of little hand-stitches.

Time, Inc. Despite the wartime scarcity of civilian watches, Gubelin, 336 Park Avenue, has an impressive selection of 17-jewel movement watches. Made by Swiss clockmakers, they have a hair-splitting accuracy. Stainless steel stirrup-shaped watch, $71.50; 18-carat gold watch, $135; tax included.

WEDDING CAKE BOWLS

Reproduction of a very old jar, in lustrous crystal and cranberry. So suitable for a bride or, with a piece of the cake inside, for the bride to give her maids. In pairs, a striking decoration for the mantel. Or, sitting on the lid, to which the pedestal is fitted, a handsome flower bowl. 10" high, $5, plus 45c postage.

RENDEZVOUS GIFT SHOP
Gift Counsellors
Asbury Park, N. J.

SAVE YOUR
NYLON STOCKINGS

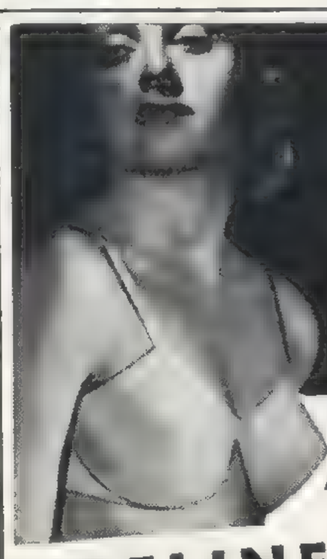
DON'T throw away precious, hard-to-get stockings because of runs or snags! Our experts can quickly repair them. We give new life to Nylon, Silk, Rayon and Lisle. 20c for first short drop-thread, 10c each additional one. Snags 5c an inch. Simply wash stockings and mail to us with your name and address. They will be returned C.O.D.

DAMAGED CLOTHING REWOVEN PERFECTLY
KNITTED GOODS RESTORED

Men's and women's woolens and tweeds expertly rewoven (French System, which *remakes* the fabric itself, thread by thread.) We also restore knitted wear (sweaters, skirts, underwear, blankets, etc.) Send us your damaged garments; by return mail we will inform you as to the charges. We will await your O.K. before starting any work.

Satisfaction guaranteed or money back

A.B.C. REWEAVING SERVICE
Dept. V6, 125 W. 33rd St., New York 1, N.Y.



Not a Bra!

BERLÉ'S "BUST-DELINEATOR"

Removes all compression

Perfectly fitted and constructed on entirely new principles, Berlé's "Bust-Delineator" gives an uplift and separation to a rounded or pointed contour.

Creates a firm, graceful and youthful silhouette and prevents any bulging, sagging or shifting.

IMPROVES your APPEARANCE 100%

Recommended by many health authorities. Hundreds of testimonial letters from Leaders of Society and the Theatre.

INDISPENSABLE for all SPORTS

Call at our New Salon or write for our Interesting Booklet "V"

J. Berlé PARIS
20 East 57th St.
New York
Plaza 9-4262

Hound

Digs It Up

"Where Are You Going, My Pretty Maid?" "Staying at home, sir," she said. And in our story, she wears a white cotton blouse with a ruffled neck, and a full, swinging cotton skirt in a fairy-tale print design. They both come from Lanz, 668 Fifth Avenue. The blouse, $5.95; the skirt, $9.95. They have the refreshing coolness of a sprinkled green lawn.

BAKER

Personal Needlepoint. If you wish a replica of your garden, house, dog, or other favourite subject, Alice Maynard (558 Madison Avenue) will prepare the design for you on canvas. They'll work out the colours, provide the wools, but yours will be the joy of filling in with little stitches.

bring back that sparkle

—with Diener's Diamond Ring and Jewelry Cleaner

2 oz. bottle in Gift Box only $1.00 postpaid

Every woman wants her jewelry to look its best always—to enhance her charm and smart appearance. For precious, as well as costume jewelry, this amazing, time-tested jeweler's solution removes powder, soap, dirt, safely and quickly, reveals stones in their true brilliance. Just use a toothbrush!

DIENER'S Dept. V-6
919 N. Michigan, Chicago 11, Illinois

★ $1.65

Madame Love's Creation

POMPADOUR ROLLS

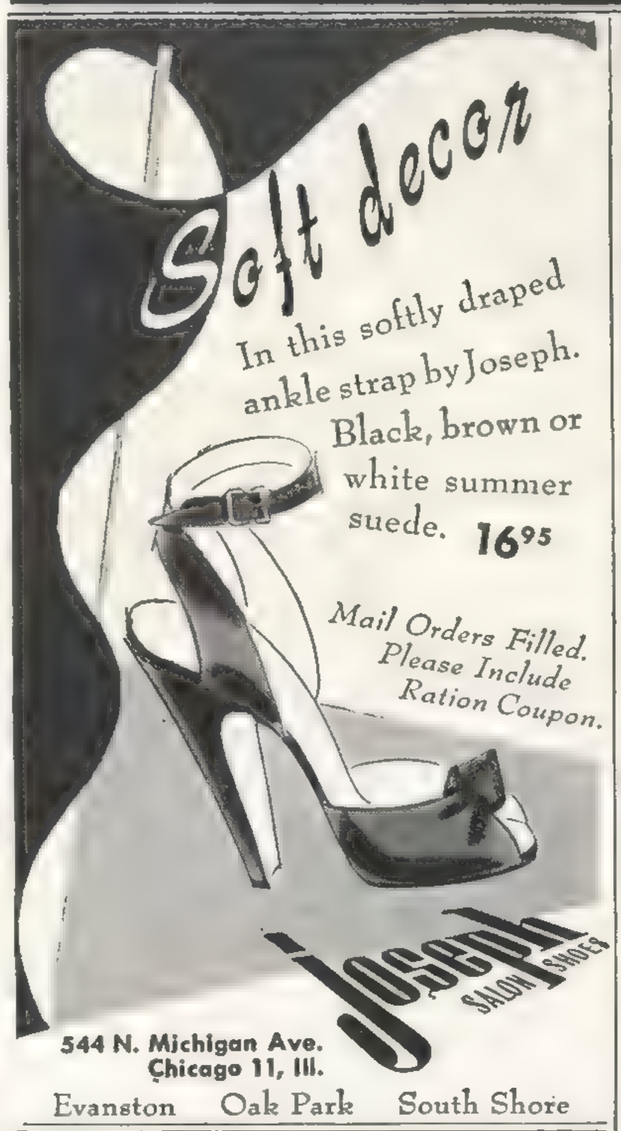
The Rage Today

For the latest pompadour coiffure, featured in leading fashion magazines. All colors. By mail, $1.75. Send check or money order, and be sure to enclose sample of your front hair.

Madame Love
French Hairdresser
31 East Madison
CHICAGO, ILL.
Ground Floor Dearborn 0304-01
The ORIGINAL and ONLY Madame Love Shop

GENUINE STEERHIDE
HUARACHES
STILL AVAILABLE
THE SAME COOL COMFORT, THE SAME RUGGED WEAR

Your STEERHIDE Huaraches will be well worth the ration stamp you must now send us, because they are carefully handcrafted of real sole leather and have the stamina of a shoe. Work, walk and play in them, they can take it, and every pair you buy saves American shoe leather needed elsewhere. Send your foot outline and shoe size. We guarantee a fit. Sizes for everyone—men, women, children. Children's $2.25. *Please send ration stamp.*



Tag Your Luggage with
BAGTAG

The original hand-wrought all occasion gift. Sterling silver hand engraved. For Purse, Umbrella and other small luggage.

"TRAVELER" $3.95
New deluxe size shown (2" x 1")
Name, address with black or brown leather strap.

"ROUND"—⅞" "SQUARE"—1" $1.75
"OBLONG" 1½" x ½" (not shown)
Name, initials or address
20% Fed. Tax & Post Incl.

WROUGHT BY
PAUL H. ACKERMAN
156 S. Main Phillipsburg, N. J.
1944 Brochure on application

Maple Goodies
All This Season's Crop

Maple products delicious on waffles, toast, puddings, ice cream, in cooking. Not rationed. 7 oz. jar pure Vt. churned maple sugar with cinnamon; 1 lb. jar pure Vt. maple butter; 1 lb. pail soft maple sugar; 14 oz. jug pure maple syrup; ½ lb. shelled black walnut meats; 5 items as shown $7.35. Without nuts (4 items) $6.35.

1 lb. Hard maple sugar (not shown) $1.50.

All postpaid in 48 states. No COD's.

The Josselyns
Box 147 Dept. V Dedham, Mass.

New Versions of our Famous
"FLYING GEESE" CRYSTAL

Lovely as ever, still hand-engraved by Sweden House craftsmen on clear sparkling crystal. New shapes in heavy base, beautifully balanced glasses.

Cocktails, 14 oz. Highballs, Old Fashioneds, each $15 per dozen. Martini Mixer with Stirrer, 1 qt., $4.50. Matching Ice Tub (not illustrated) $5.

SENT SHIPPING CHARGES COLLECT
SWEDEN HOUSE, INC.
12 W. 50th Street, New York 20, N. Y.

BUY ENGLISH CHINA IN CANADA

When you visit Canada be sure to see the outstanding collections of fine English Bone China on display in our stores in Ottawa, Hamilton, Montreal, Windsor and Toronto.

Write for illustrated booklet V.

HENRY BIRKS & SONS LIMITED • BIRKS-ELLIS-RYRIE LIMITED
OTTAWA • HAMILTON • MONTREAL WINDSOR • TORONTO
CANADA

Bonbon Dish, $49 *Pitcher, $338*

Every Bride wants Jensen silver. Write for our booklet of Bridal Gifts.

GEORG JENSEN INC.
Fifth Avenue at 53rd Street • New York
PRICES INCLUDE 20% TAX

A Shop

At Every Turn of the Head, you can count on a cart-wheel brim to do something kind in the way of flattery. Anita Andra, who designed this sailor, has an eye for millinery proportions. She scales the circumference of the brim to your height; it is the ½″ more or less that matters. This one, satin straw cloth. $35. 558 Madison Avenue.

Shampoo Shine to impart an extra lustre to your hair. The Germinale shampoo at Emile's washes the hair to a sparkling cleanliness (till it squeaks) and at the same time brings out Nature's colouring. It works for any head of hair, fair or dark, oily or dry. Emile's salon is at 30 Rockefeller Plaza.

Hobé

JEWELS

hand made in their entirety

GOLD AND STERLING

At Fine Stores and Quality Jewelers

HOBÉ, 10 E. 49 STREET, NEW YORK

the Aristocrat of Sandals
by PEACOCK

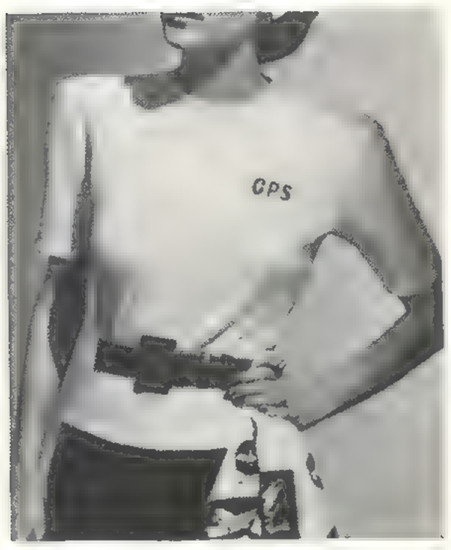
Countess

A proud little shoe, Countess . . . well-bred in the art of flattery! Ingeniously cut, with a wide strap to sheath your instep . . . a regal accent for your smartest costume. In black suede—sizes 2½ to 11—widths AAAAA to C. $11.95.

Peters Bros.
Shoe Salon
1544 BROADWAY OAKLAND, CALIFORNIA

Hound

Digs It Up



Summer Yarn. Cotton string for this summer-weight sweater. Tidily hand-knit by the Virginia Knit Shop, this crew-neck design, with monogrammed pocket, $14.95. But if you're a knitter, they will send yarn and the directions for making it on round or straight needles for $4.95. For both, send measurements (waist, hip, bust). 4038 Cliff Rd., Birmingham, Ala.

BAKER

Side Show. One side is waved and sleek, the other brushes into soft, curled ends, but all the hair is cut very short. This coiffure combs into position with minimum coaxing. Designed by John Hall, who advocates simple styles. At 26 East 56th Street, permanents start at $10; re-styling and cutting at $2.50.

Cartier

Clustered Topaz Accented with Diamonds

The motif on this gold bracelet is detachable separating into a pair of handsome clips, $1950. Price includes Federal Tax. . . . *Today especially it is well to consider the sound value of Cartier jewels as well as their beauty.*

FIFTH AVENUE AND 52 STREET, NEW YORK 22, N. Y. • PLAZA 3-0111

OMEGA

Fifth Avenue, New York

Winner of first place in the famous British National Observatory accuracy tests

The most accurate watch in the world

AT YOUR JEWELER Ω

SUMMER STAND-BY—with ceramic rosebud studs that add to its daintiness. This new Grace Ashley is lovely in a wide choice of white and lagoon-cool pastels. Of *Celanese** Alluracel rayon crepe. Sizes 10-40. About $22.50.

MARSHALL FIELD & CO., I. MAGNIN, NEIMAN-MARCUS, J. L. HUDSON CO., B. ALTMAN & CO.
Neusteter's, Garfinckel's, Halle Brothers Co., Mabley and Carew Co., Joseph Horne Co., Regenstein's, Gus Mayer Co., Frost Brothers, M. O'Neil Co., Miller and Rhoads, Kiralfy's, O'Malley's, Kennington's, Seidenbach's, Gimbel's in Philadelphia, Loveman, Joseph and Loeb in Birmingham, Rothschild's in Kansas City and Oklahoma City, and other fine stores throughout the country.
All Originals bear Grace Ashley* labels.

grace ashley

New York, 743 Fifth Avenue
St. Louis, 4904 McPherson Avenue

*Reg. U. S. Pat. Off.

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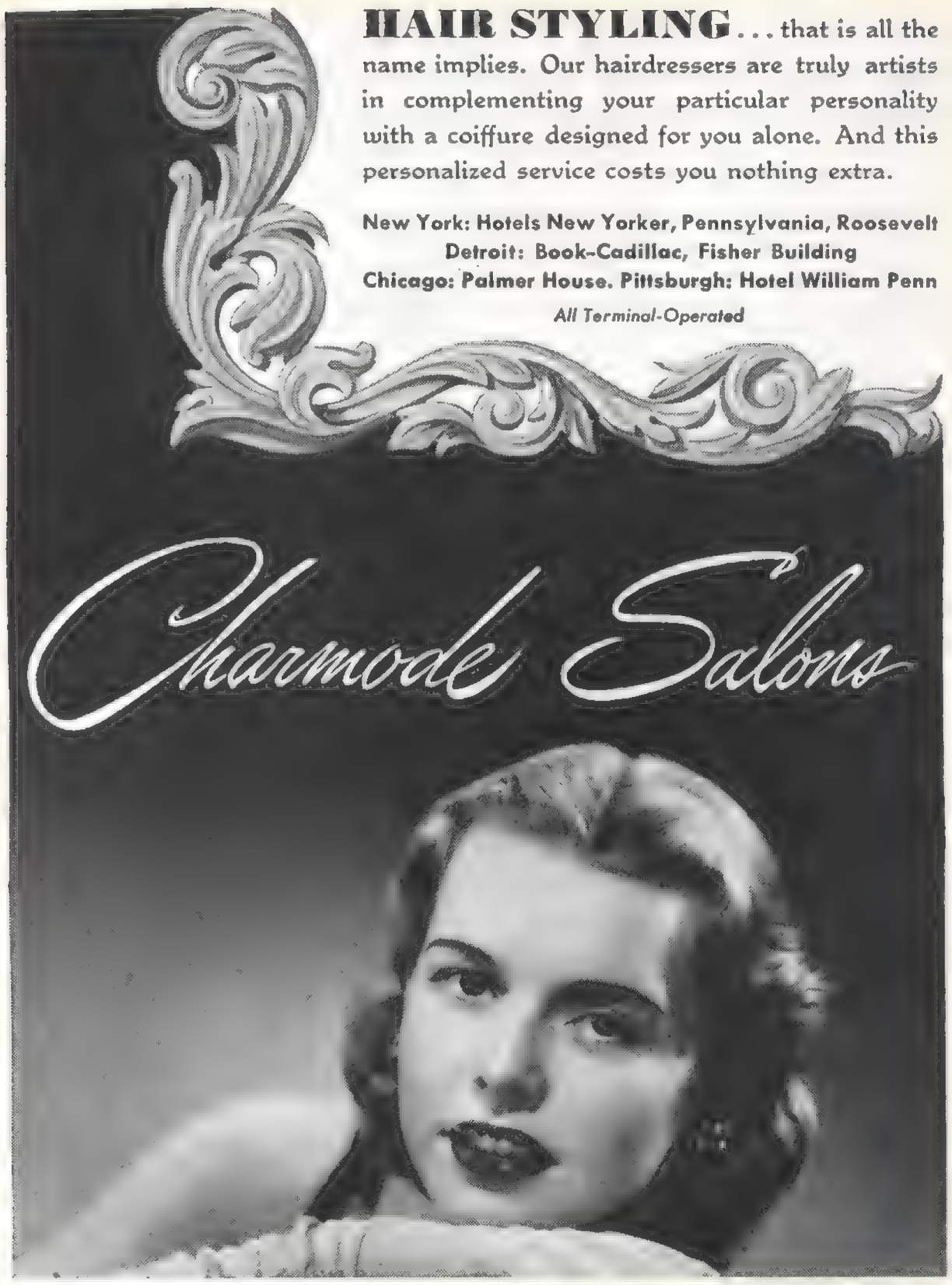

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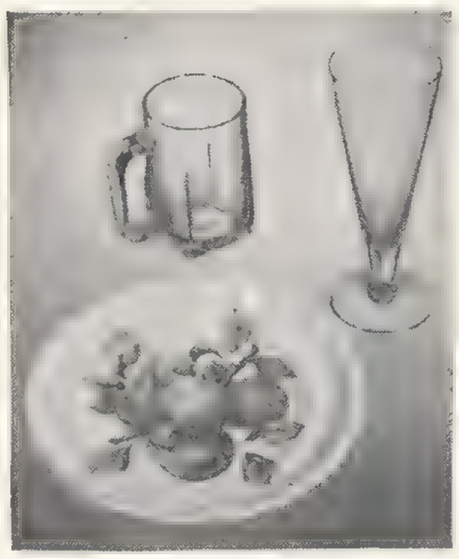
Digs It Up

Fête Champêtre. For Sunday luncheons on the lawn, or buffet suppers, this Spode plate with the real-as-life apple pattern. For a cold drink of beer, two types of appropriate crystal glasses: the heman mug with the sturdy-hold; the Pilsener glass with the fluted stem. Plummer's, 7 East 35th Street. Per dozen: plates, $29; mugs, $10; Pilsener glasses, $12.



Flexible Bracelet of sterling silver links—a shining touch for dark city clothes. As well made and light-weight as the chain "camail" in a knight's coat of armour. Pretty cuff for a tanned arm. Hand-wrought. Bracelet photographed, 1½" wide. $18, plus 20% tax. Rebajes, Inc., 377 Fifth Ave.

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June Contents of Vogue

incorporating Vanity Fair

HAANEL CASSIDY

ON THE COVER: Abstract chic, involving red rayon jersey gloves, a leghorn sailor trimmed with satin ribbon, and Nina Wolf's porcelain flowers. Bergdorf Goodman Originals

Vogue is regularly published twice a month. For wartime emergency reasons, there will be only one issue in June and one issue in July

HATS IN BLOOM: Five pages of the pretty, flowery new hats worn above the slim, stem-like costumes of summer.

PARIS FASHIONS: Fashions designed by the Fighting French—Four pages—including sketches and article.

DINNER-DRESSES: Two pages of long ones; one page of the short.

M.P. WHITES: Five new accessory ideas—guaranteed as eye-catching as the hats, belts, gloves of the Military Police.

WEATHER FASHIONS: A parasol to carry against the searing sun.
A trench raincoat to ward off summer showers.
A bicycling costume for fair weather.

TWO-PART FASHION: Two pages of what to put above skirts, slacks, and shorts—Margaret Sullavan photographed in slacks and shirt.

SEA-LEGS: Five pages of beach and bathing clothes that make the most of your sea-legs.

20 FASHIONS UNDER $20: A score to make a hit with lean purses.

SELF-MADE FASHIONS: Twenty city and country Designs for Dressmaking.

JUNIOR SEASCAPE: Ten new beach costumes for the size-9-to-17 girls.

ABOUT THE HOUSE: A hundred and one ideas for summer houses.

ABOUT PEOPLE: Inside the palace of the Viceroy of India, with sketches and article by house-guest Cecil Beaton.
Remarkable new facial surgery for wounded soldiers.
42 musicians of today...the golden age of music, by Leonard Liebling.
People are talking about....

MUSEUM PIECE: The Metropolitan Museum of Art re-hangs its Dutch Masters.

ON THE LIGHT SIDE: Five hits of the summer theatre—and why.
The three funniest women in New York—
Paula Laurence, ZaSu Pitts, and Celeste Holm.
Two pages of the better Wits' best mots.
Comedian Jimmy Savo writes of his life as a Buck Private.

THERE ARE TWO VOGUES: AMERICAN and BRITISH (French Vogue is temporarily suspended). EDNA WOOLMAN CHASE, Editor-in-Chief of the two Vogues. AMERICAN VOGUE: Editorial and Advertising Offices, 420 Lexington Ave., New York 17, N. Y. Cables: Vonork, New York. MANAGING EDITOR: Jessica Daves. ART DIRECTOR: Alexander Liberman. ART EDITOR: Arthur Weiser. FEATURE EDITOR: Allene Talmey. Associate: Mary Jean Kempner. Contributing editor: Millicent Fenwick. FINE ARTS: Frank Crowninshield. FASHIONS: Editor, Babs Willaumez Rawlings. Associates: Sally Kirkland, Barbara Cushing Mortimer, Eleanor Scully Montgomery, Muriel Maxwell, Mildred Morton. BEAUTY EDITOR: Evelyn Green. HOSTESS EDITOR: Evelyn Clark Emmet. SOCIETY EDITOR: Margaret Case. SHOP-HOUND; Despina Messinesi. COPY EDITOR: Marcelle McGuane. Associate: Sarah Tomerlin Lee. MERCHANDISING SERVICE: Frederika Fox. Associates: Madeleine Darling, Alice Burrows. BRITISH VOGUE: 1 New Bond St., London, W. 1. Audrey Withers, Editor. Harry W. Yoxall, Managing Director. Vogue Editors on foreign service with the Red Cross: Bettina Wilson, Lydia Sherwood, Katherine Blake.

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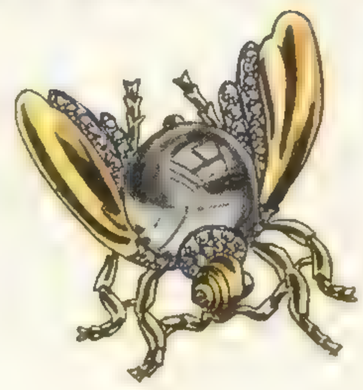
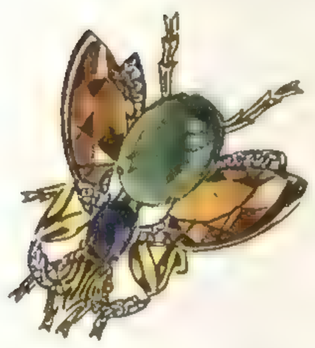
Eric
6/44

Hats in bloom . . .



When summer turns on its million-watt sun in America,
you always want a hat between you and its scorching rays.
Other summers, you almost always chose a huge, shady cartwheel.
This summer, your shade will have a new look.
Its brim will have less wing-spread than yesterday's cartwheel,
its trimming will be more contrived, more deliberately pretty,



its colour borrowed direct from a flower catalogue,
its dimensions prescribed by Millinery Regulations.
These new summer hats make a charming, flower-head look
for the spare and stem-like dress silhouette that L-85 demands.
They have a coquetry, an urge to be feminine—
fanned by a natural reaction—a swing of the pendulum
away from the stark, untrimmed look of the past few years.

REINE'S PALE BLUE ROUGH STRAW HAT
PLANTED WITH ROSES, VEILED CLOSELY.
HARZFELD'S; CARSON PIRIE SCOTT; THE BLUM STORE.
• PSEUDO BEES, PSEUDO JEWELS ON THIS PAGE BY TRIFARI;
AT SAKS FIFTH AVENUE; NEIMAN-MARCUS; RICH'S

Flower hat-stem dress

Summer's beautiful eye-shadow hats are flowering.
Plant them above stem-slim, monochrome dresses.

FAR LEFT: Reine's brown straw side-hat with roses. Back bow on a slim sheath of rayon crêpe. Designed by Rose Barrack. Sizes 10 to 16. $40. Altman; Filene's.

LEFT: Walter Florell's garden-in-a-straw-hat. Side-bow dress, brown faille. 10 to 18. $40. Milgrim; L. S. Ayres.

RIGHT: Milan straw hat blooms with bright roses. Bergdorf Goodman Original. Low bow on a dress of Enka rayon crêpe. Capri design. 10 to 16. $35. Bergdorf Goodman. Dress: Marshall Field; I. Magnin

Eric

What every woman (beauty or brain) should know about buying War Bonds

How much money is the war costing?

The war is costing about $250 million a day—to pay it, the Government must raise $96 billion for the fiscal year.

Where's the money coming from?

About $41 billion will be raised in taxes this year. The rest—$55 billion—must be borrowed by the Government in the form of War Bonds.

From whom can the Government borrow $55 billion?

From individuals. From corporations. From insurance companies. From commercial and savings banks.

Have Americans that much money to lend?

Individuals in America have an income of about $148 billion a year. Experts figure that taxes and expenditures for goods, services, and living expenses cost about $112 billion. This leaves an excess of $36 billion in idle money—most of which can be put into War Bonds.

Why doesn't the Government borrow all the needed money from banks (since banks today have such huge deposits on hand)?

Next to raising money, the major purpose of War Bond sales is to "soak up" the excess cash (that $36 billion) individuals have in their pockets. When you and I buy War Bonds, we invest our excess money, we save for a rainy day, and we have that much less to spend on war-scarce goods. In short, by buying War Bonds, we're doing our part in holding down the cost of living. But when banks lend the funds, they just give the Treasury a "credit" on their books, no cash is taken out of the business stream, and the whole operation is dangerously inflationary. That's why the Government wants to avoid borrowing from banks as much as possible.

Why not pay the war costs entirely out of taxes?

Because that just wouldn't be practical. One reason is that no all-out war tax could be levied that would not put an unjust burden on those whose incomes have been reduced by the war. Another reason is that some financial incentive must be supplied for stepping up individual effort and output. If all increased incomes were taxed away, the economic incentive for extra exertion might wane. When we pay taxes, we *contribute* the cash. When we buy War Bonds, we only lend the money for a few years.

What are the practical (not emotional) reasons for buying War Bonds?

War Bonds are the best, the safest investment in the world...they are as riskless as U. S. currency, and they repay you as much as $4 for every $3 invested over a period of ten years. They provide you with a nest-egg you always can fall back on if trouble comes. And they will make possible increased purchasing power after the war, help provide jobs for returned soldiers. With the money you save in War Bonds, after the war, you will build and rebuild houses, buy helicopters, cars, radios, ice-boxes. Your demand will make markets that will give employment to returned soldiers.

How do War Bonds help prevent rising prices?

When you put your money in War Bonds, you're a one-woman, anti-inflation bloc. You're not competing with other women in buying articles that are scarce. It is this competition for scarce goods that sends prices skyward. You're saving, not spending wildly. *(Continued on page 177)*

PRIZE ROSE SURPRISINGLY PLANTED ON A FRESH PLATTER OF BROWN-AND-WHITE POLKA-DOTTED RAYON CRÊPE, RIMMED WITH BLACK VELVET. BY TATIANA DU PLESSIX OF SAKS FIFTH AVENUE.

• "PINK LILAC" POWDER AND "RED LILAC" LIPSTICK BY FRANCES DENNEY

They like long dresses

MRS. OGDEN L. MILLS chooses a long suit for dinner—black silk crêpe with the new lifted shoulder. Suit by Fira Benenson of Bonwit Teller. MRS. WOLCOTT BLAIR wears a black butterfly-woven Jacquard dinner-dress. Short shoulder-cape. Draped skirt. A Bergdorf Goodman Original

Mrs. Ogden L. Mills

Mrs. Wolcott Blair

MRS. NATHANIEL P. HILL in a black dinner-dress with lace cascades. Pink chiffon waistline. Designed by Sophie of Saks Fifth Avenue's Salon Moderne. MRS. DARRAGH A. PARK chooses a black silk chiffon dress with a wide cutout panel of white-white chiffon. Shocking-pink beaded roses. Chez Ninon

Mrs. Nathaniel P. Hill Mrs. Darragh A. Park

MP WHITE (borrowed from our Military Police)

Most admired uniform of the hour is that of the American M.P.—with its spanking-white accessories flashing against the olive-drab. Our London reporter writes that it's the most striking thing in an otherwise sombre scene—the white belts, gloves, helmets, and gaiters blanco'd to the dazzle-point. News photographers train their cameras on it; reporters spend their best spit-and-polish adjectives on it; the G.I. Joes overseas have dubbed its wearers "Snowdrops." Every woman knows why it's so arresting—knows that bold blocks of white against a dark background are a sure-fire formula for fixing attention. Here—with a bow to the M.P.'s—feminine ideas of the same order.

Top, left: You might shock a dark summer street suit with white piqué or tie-silk waistcoat, beret, gloves, and bag.

Second from top: Stripe a black or grey sweater with a diagonal white ribbon-sash; add choker pearls.

Centre: Do the unexpected—wear a white skirt with black bellhop jacket. Addenda: white hat, bag.

Far left: Pitch a plump white feather hat above a blue, black, or grey suit. Paper-fresh collar, cuffs, bag.

Below: Bulk a short white trench coat above black skirt. Slanting white beret and big white canvas bag.

• Please the W.P.B.—save paper—and tote unwrapped parcels in an enormous bag of M. P. white canvas or felt—home-made.

Opposite: Sheer Mexican-cotton dress—nice and non-casual with brief white gloves, polished coiffure, gala parasol. Dress: sizes 8 to 16. $30. I. Magnin; William H. Block. Dress, parasol, and gloves from Peck and Peck. Lucien Lelong's "Quick Change" make-up—"Brazilian" shade.

an. Girard

PARIS WEARS DEFIANCE

With Gallic wit and spirit, French women wear clothes that circumvent wartime shortages and Nazi dictates... Written and illustrated by André Girard

[EDITOR'S NOTE: *André Girard, young French artist who did these four pages, served in the French Army during the conflict and, after the armistice, became very active in the French Underground. For two years, he was in charge of "Radio Patrie," a secret broadcasting station in France. When his activities became so known that they jeopardized his further usefulness in France, he was transferred to England and then to the United States. His knowledge of the situation in France and certain military questions has been of great service to both countries.*

The charming drawings shown here are not fashions of the Haute Couture, but were created and worn by the "little people"—the midinettes and workers—as a gesture of defiance to the Nazis.]

I HAD made the acquaintance of the *grands couturiers* before the war. As a painter, I had been appointed art director of a section of the French Pavillon at the San Francisco exposition in 1939. The theme of the exhibition was, "How the *Haute Couture* has been inspired by the great painters of Paris," and I had the honour to present dresses inspired directly by paintings by Matisse, Rouault, Renoir, and others.

I was to meet my couturier friends again—under less pleasant circumstances—as you will see.

The outside world never knew (for we were not permitted to mention it in 1940) that certain of our couturiers—unable to be of any further military service after the disaster in June—wanted to close their shops. (This would only have accentuated the German victory.)

Fortunately, immediately after the armistice, the Underground movement sprang up to continue the battle clandestinely throughout France. The couturiers—those representatives of the spirit of Paris—were counseled to keep their establishments running, keep their personnel at work in order to provide them with a livelihood—all for the good of the country.

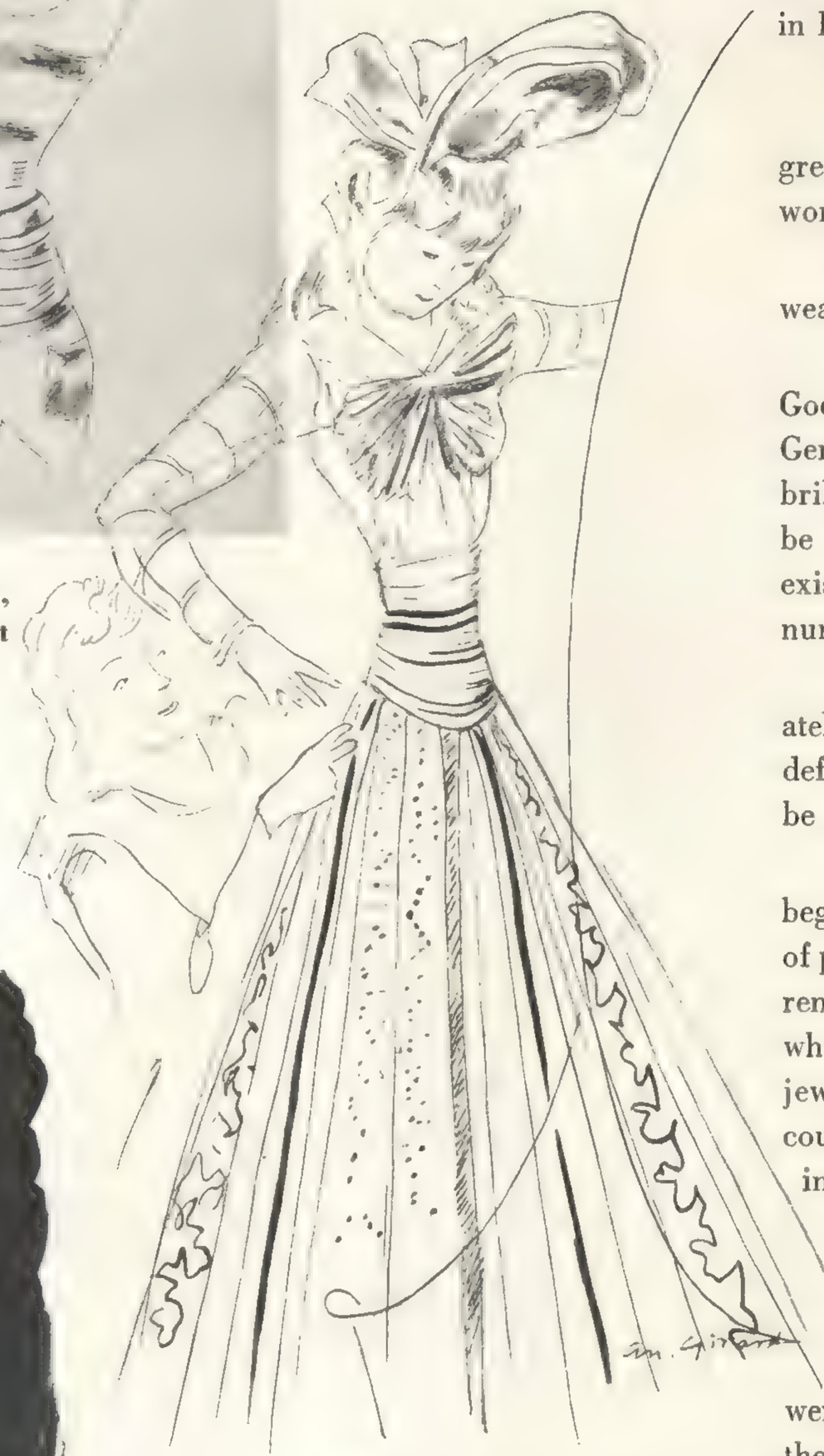
Every one knows that fashion in Paris is not found only in the famous ateliers. The couturiers are

Large ribbon loops make a hat and collar

Opposite: Some of the fashions created by the Paris "midinettes" to defy Nazi restrictions. Far left: a skirt made of strips of old fabrics—thick and thin. A colossal hat trimmed with everything—including an oilcloth Eiffel Tower. A skirt (right) made of two old pre-war shawls. (Lower left corner) Belts painted with V's; horse-and-cart; notes from "It's a Long Way to Tipperary"

PARIS WEARS DEFIANCE *(cont'd)*

To hide worn spots, wood buttons, ribbon bands, patches on skirt



Skirt and waist of many-coloured ribbons—some embroidered

Any old fabric remnants, sewn in strips, make a new skirt

surrounded by hundreds of artisans—from whom the designers choose many contributing ideas. This freedom of choice—that is what makes Paris. It was necessary to save all these "little hands," these ingenious unknowns who contribute to the glory of the great houses. The Germans were already trying to conscript them—or put them out of work.

The most important couturiers, therefore, reopened their shops—but, as soon as they had done so, the occupying Germans commanded them to present their fashions in Berlin. Feeling ran high in Paris. And it brought about, in 1940, a meeting of the Couture Syndicate who made this reply to the Germans: "If Paris fashion must die (and it will surely die if it is presented in Berlin)—let it die in France."

The reply was based on the following arguments:

1. The "little people" who are the backbone of the great *couture* houses are anti-German, and would stop working if such conditions were imposed.

2. The clientele, which is French, would refuse to wear costumes that were introduced in Berlin.

Confronted by the threat of a complete shutdown, Goebbels tried circumvention. For propaganda reasons, Germany wished to give to the world the illusion of a brilliant Paris. The closing of the High Couture would be a blow to this. So Germany decided to tolerate the existence of the *couture*—limiting it, however, to a small number of models.

Because of this limitation, prices soared immediately...since the overhead expenses, which formerly were defrayed by the sale of a thousand dresses, now had to be met through the sale of only one hundred.

At the same time, a new type of French clientele began to come to the dressmaking houses—composed of people who had a fixed income (usually derived from rents and land) of 150,000 to 200,000 francs; people who had in the past put their money in cars, travel, or jewels. Cars, travel, jewels were now impossible. Money could no longer be put back into repairing or improving their properties, incomes were somewhat smaller (but only about 20% less)...so the idle money was spent in the few ways that remained legal—in fashion, art.

It has often been said that the *maisons de couture* were patronized by German women. The truth is that they did come in 1940, but everyone knows the "spirit" of French *vendeuses*. They made so much fun of these "Europeans," they sold them so many ridiculous gimcracks, so often insulted them by showing nothing but *black* dresses that, tired of having to complain and fearing ridicule, the German women did not come back. It was wonderful to watch the saleswomen "taking care" of a German or pro-German client, submitting her to a series of grotesque sittings, dressing her ludicrously—all with the most glacial, irreproachable courtesy. The few wives of collaborationists were treated no better. In fact, the clientele of the *couture*—in spite of enemy pressure—remained French.

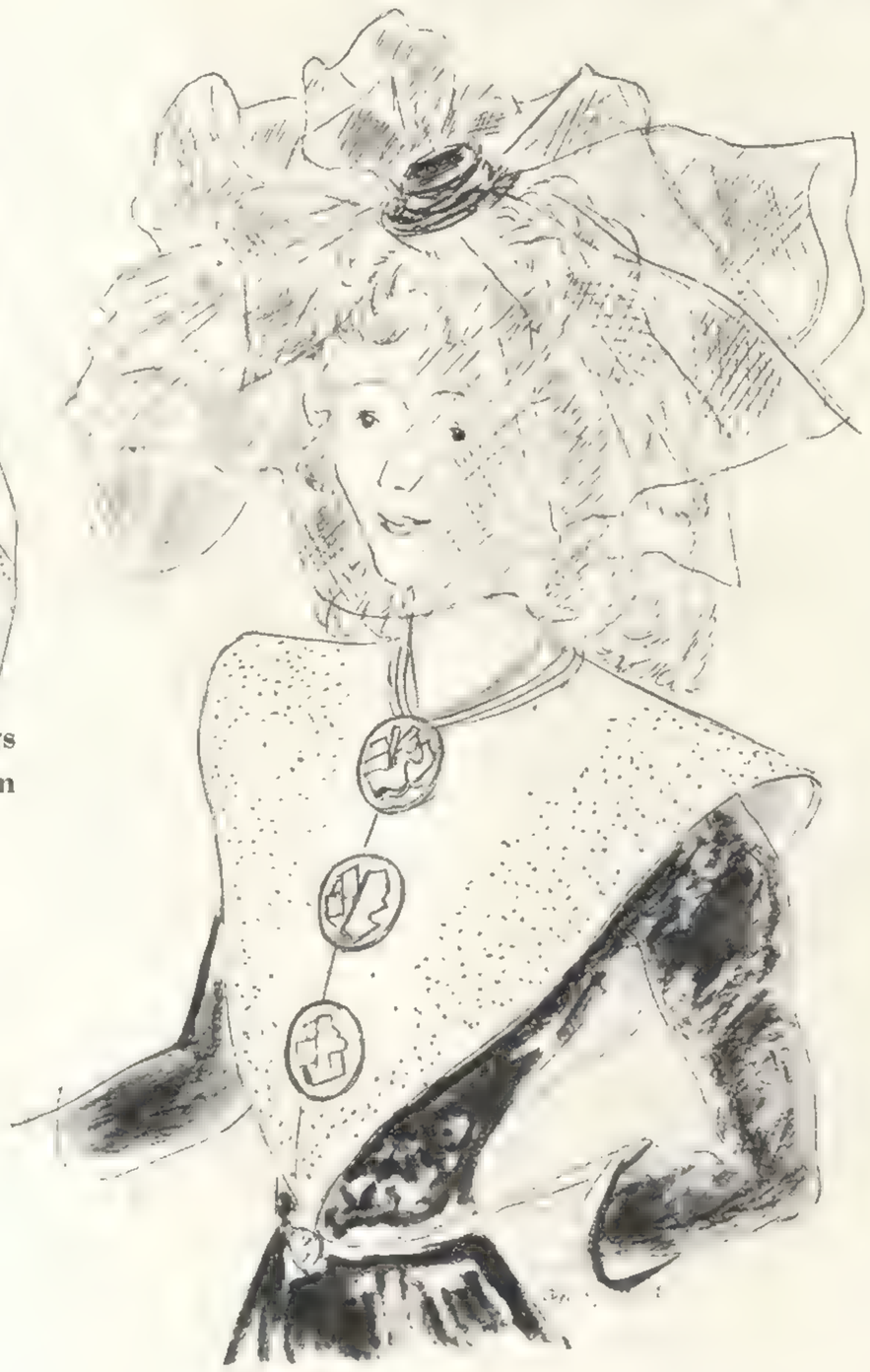
Since with a "*couture* card" one can buy—without a ration ticket and without limitation—this market has been called in Paris, *(Continued on page 166)*

Two old shawls—one skirt.
The less they match, the more amusing

Contrast of huge hat, slim dress.
Big ceramic buttons, big over-shoulder bag

Collar painted with multi-coloured V's—so big it disguises old dress

In place of stockings, legs
wound with cloth strips or ribbon



Tiny straw hat, huge tulle structure.
To disguise old dress, plastron collar—dots glued on

Current silhouette: Ribbon hat,
skirt of strips, ribbon-wound legs, raffia sandals

IT'S A NEW HIT

"The Searching Wind"

RAWLINGS

because Lillian Hellman ...

wrote this intelligent, although intellectually flubbed, play with a double focus. It is a triangle about people involved, but unseeing, in the appeasing world events since 1922 and Mussolini. Unfortunately, the two themes are as confused as an Olde Englishe monogram, but the story, the live-muscled dialogue, and the playwright's passion are enough for an enormous hit. The war here isn't funny, or cheap, or a background for flags.

"Chicken Every Sunday"

because Boarding-House Characters ...

have always been a delicious, comic treat, and this comedy has the whole works, all set nostalgically back in 1916—a Johnny-jump-up promoter, a bawdy prospector, a school-teacher in love with a travelling salesman, a Brooklyn nymphomaniac, and a boarding-house keeper with a heart like pie in the sky. It is a small-scale, corny, Tucson Arizona kind of Grand Hotel, with snippets of story, funny and gossipy, about a panful of characters who are played happily like character actors on a binge.

"Helen Goes to Troy"

because Offenbach, Jarmila Novotna, and Ernest Truex ...

are an amazingly good trio. Madame Novotna's great classic beauty, as Helen of Troy, surmounts this massive Germanic production that sits like a mountain of potato pancakes on the fluff of Offenbach's delicate, gay, and rousing melodies. Caught between them, in this mélange of ballets and sad jokes and operatic staging, is the little king, Menelaus, played with pip-squeak sureness by Ernest Truex.

because . . .

"Over Twenty-One"

BALKIN

because Ruth Gordon and Lt. Garson Kanin . . .

are the real-life prototypes of this entertainment that has no more form than spilled water, but is full of truth and reality, and a funny upside-down observation on life at Officers Training School. It started when Ruth Gordon and Garson Kanin were married a year or more, and then Lt. Kanin, the ex-movie director of such hits as "Tom, Dick, and Harry," was sent to Washington, and Miss Gordon went, too. The result has been a hit on Broadway, with Miss Gordon in the lead, and two companies overseas for the USO, playing this comedy of magnificent non-sequitur lines that crackle like peanut brittle. (In the picture above, Lieutenant Kanin substitutes for the stage husband.)

"Jacobowsky and the Colonel"

because Oscar Karlweis . . .

is an actor of gentle wit who slips into the heart of this tenuous comedy like the fog "on little cat feet." It is his appeal, his accent, that makes so strong the point of the play's high moment—the duel between the great aristocrat, played with feeling by Louis Calhern, and the refugee who lives by his understanding wits, played memorably by Karlweis.

"Follow the Girls"

because Gertrude Niesen . . .

is a little blond singer with swinging hips like a saloon door, who learned her fascinating, deep-throated baying in the night-clubs. She has a comic right eyebrow, a sense of stage projection, and a voice that is exact and knowing, and 'way down and buckety.

People are talking about...

The full horrors of invasion... The Allied whip flicking at the nerves of the Undergrounds...Sweden and Spain and the Balkans... Certain unmoved civilians who watch the war as though they were at a tennis match, seeing the ball now in the European court, now in the Southwest Pacific court... London broadcasts... The song the soldiers like, "I'll Get By As Long As I Have You"... The serious, effective, intelligent handling of the war news, of war stories by the staff of "Yank," the magazine put out by enlisted men for the men, with no meringue of sloppy jokes or soft reporting...

People Are Talking About... The opera burlesque at Billy Rose's Diamond Horseshoe with this song the hit, "You've Never Slept Till You've Slept at the Met"... The Fifteenth Anniversary of the Museum of Modern Art, with the galleries shifted around and enough retrospection to give anyone a full art education... Somerset Maugham's double entry, the weak-kneed play, "Sheppey," with its brilliant, lovable barber, and the novel, *The Razor's Edge*, with its portrait, pricked out with needles, of an international snob... China and a re-estimate of its internal politics and character, issues met point-blank by Ilona Ralf Sues in *Shark's Fins and Millet*, a book that contains this description of Tu-Yueh-Sen, who used to be Shanghai's Opium Czar, "a combination of Al Capone and Rockefeller, one of the most important pillars of Shanghai's financial, social, and political life." (He was also Director of the Shanghai Bureau of Opium Suppression)...

People Are Talking About... The Republicans, as though they had come back after being away for a long, long time... The relocation of Japanese-Americans, with some people far more violent against them than they ever were about Bundists who settled down comparatively free... The two new plays by women—Margaret Curtis' "A Highland Fling," a feathery thing that suffers a drop too much from Scotch daffiness—and Elsa Shelley's "Pick-up Girl," a solid, strong study of a fifteen-year-old girl in Juvenile Court, with Pamela Rivers extraordinary as the girl...

People Are Talking About... The sudden flurry in Television, with the prospect of colour Television after the war... The return of Carl Brisson, who sings his flirting songs with enormous animal charm and a voice that has preserved both its power and its gaiety... The way the soldiers in Italy always call the Germans, the "Krauts"... The Alpine coolness of Anne Morrow Lindbergh's book, *The Steep Ascent*, in which the passages on goodbyes are poetry and philosophy... The appearance in New York of pink and green and yellow food baskets sent out by two food shops, Casserole Kitchen and Dinner Basket, packed, among other things, with steak-and-kidney pies and home-made breads... The revival of the good game, "Cassino," with new and harder rules... The movie, "The White Cliffs of Dover," a sobber that has made some of the English mad...

People Are Talking About... The reports on the new movie that the English director, Humphrey Jennings, has made, based on the song, "Lili Marlene," the German song that comes from a minor lyric by a German poet, Hans Leip, and which has now swept through the Allied armies, turning into the top song hit overseas... The new American broadcasts by long wave in London to the people of Europe... The U. S. Coast Guard Recruiting revue, "Tars and Spars," with its songs, "You've Got to Have a Reason to Be a Civilian" and "Arm in Arm"... The tag line of the story of the little girl saying her prayers, who ended with "and delirious from evil"... The invasion...

AT THE METROPOLITAN ➡

Twenty-four paintings by Rembrandt—part of the Metropolitan Museum's cache of art treasures, which two years ago was shipped to safety from possible bombing raids—have returned. Here the great Dutch painter's work is officially welcomed by white-haired Gerrit Bolkenstein, Netherlands Minister of Education, Arts, and Sciences (right); Netherlands Consul General, Tom Elink Schuurman (centre); and (left) Francis Henry Taylor, Director of the Museum. Propped-up at all angles around the three men are the paintings, and already hanging in its place on the wall is one of the most famous, "The Noble Slav."

By motor caravan, insured in transit for ninety million dollars, the Metropolitan's gems were transported to their hiding-place, the Stotesbury house outside of Philadelphia. Here guarded by an elaborate system of alarms, steel-shutters, police dogs, and watchmen, surrounded by a wire fence which was labeled "electrified," but due to wartime priorities never was really made so, the collection was hoarded.

So well was the secret kept that neighbours suspected that the house was a prison for super spies, never thought it was the world's most valuable storehouse. Paintings have been refugees before; the story of such an exodus in the sixteenth century is told on page 180 by the distinguished Dutch educator, Adriaan Jacob Barnouw

After months in wartime hiding, the great art treasures return to the Metropolitan Museum

By Cecil Beaton

INDIA—at the Viceroy's House

A CERTAIN amount of glib criticism has been heard about the state in which the Viceroy's House in New Delhi is said to be maintained. It has also been suggested that a certain amount of "panache" is necessary in view of India's love of *"bhari tamasha"* (meaning "grand display"). However, having spent some time living in that vast domain, which is rather like a city within a city, I was impressed, above all, by the style and economy with which the great household conforms to wartime standards.

At first, I was immensely impressed, arriving from England in the depths of the fifth war winter, by the sun, glitter, and colour; so many flowers—so many servants. Outside, the fountains played, and cascades of stock, carnations, and petunias hung over the edges of the pools. Servants of different categories, in scarlet, white, and gold liveries, stood like poppies behind chairs and tables, or appeared in the distance of vast halls and marble enfilades, looking as small as "personages" in a landscape.

Viceroy's House possesses its own doctor, dispensary, barber, and tailor. There are one hundred and fifty gardeners, all but a small proportion employed in growing vegetables. Inside the Viceroy's House, three hundred servants are employed. When considering this number, however, it must be realized that there is no manpower problem in India, and that, because of the caste system, different communities are alloted various categories of work, so that it is impossible and irregular for one man to substitute for another. Thus, six servants are needed to do the work undertaken in England today by one heroic, hard-working, and possibly aged peeress.

In an effort to alleviate the overcrowding of Delhi, Viceroy's House has taken upon itself to accommodate as large numbers as possible. One of the four colossal wings of the House is given over to the Office of Sir Evan Jenkins, Private Secretary to the Viceroy, and his staff; another wing is occupied by Admiral Sir James Somerville, Commander-in-chief, Eastern Fleet, together with sixty Naval officers; yet another by Army officers. The Comptroller's House is yielded to officers of General Headquarters; the Military Secretary's House (as is most of the Viceroy's House at Simla) is converted into a leave camp. (The problem of where to go for the hard-earned spell of leave is an acute one for the soldier in India.)

Major Coats, the Comptroller, sets out to see that all the amenities of Viceroy's House are exploited to the fullest, and that the funds available for entertainment are spent on the greatest number of people. Five hundred meals are served throughout the month to English, American, Chinese, and Indian guests. A continuous stream flows through the house of men on leave, travelling officers, Wrens, politicians, Maharajas, and Indians of varying religions, for some of whom special dishes have to be prepared.

The cost of entertaining each guest is divided into units. It is estimated that the cost for a house guest, *(Continued on page 117)*

Viscount Wavell works late at his crowded desk; has cut ceremonials to a minimum

CECIL BEATON

Lady Wavell in court dress and tiara, standing on the steps of the Viceroy's House

The Hon. Felicity Wavell, the Viceroy's younger daughter

The Hon. Mrs. Francis Humphreys, the Viceroy's eldest daughter, Pamela

At the Delhi Fort, the presentation of the Victoria Cross to the widow of Havildar Chhelv Ram; the Viceroy, at the left, with General Sir Claude Auchinleck

CECIL BEATON

Courtyard in the Old Fort, one of the greatest remaining examples of Mogul architecture

The ceremonial Durbar Hall in the Viceroy's House; domed, pillared, and floored in marble, with dais-raised Viceregal thrones, framed by high-hangings in green, gold, and crimson

Admiral Godfrey, the Flag Officer in command of the Royal Indian Navy, at the Old Fort

Gaja Ghala, wearing the Victoria Cross, Britain's greatest medal

Between official duties, an occasional lunch out-of-doors; Major Coates, Captain the Earl of Euston, Mrs. De Bathe, the Hon. Felicity Wavell, Her Excellency Lady Wavell

The Earl of Euston, son of the Duke of Grafton, A.D.C. to the Viceroy

In Old Delhi, Indians lounge on the steps of Jama Masjid Mosque, sun-shot and ancient

New Delhi framed by the sleek columns of the great Durbar Hall

India—at the Viceroy's House *(Cont'd)*

(Continued from page 114) including the wines he drinks, is nine rupees a day. This unit is made up of: lunch, one-eighth; dinner, one-quarter; tea, one-sixteenth; and early morning tea, one-thirty-second of a unit.

Mr. Haslam, the Comptroller's Assistant, a permanent official, is responsible for looking after the servants, for the laying-in of stores, and following out the arrangements that are made months ahead. He will cater for the Red Cross meeting for four hundred and fifty people, check back the left-over provisions of cakes and sandwiches, and forthwith send them to an orphanage, or to the Lady Noyce School for the deaf and dumb.

In summer, Mr. Haslam must see that damage is checked from "woolly bears," "silver fish," "crickets," and all manner of insects, so fond of eating silks, satins, and upholstered furniture. During the last twelve months, pigeons have added to his burdens. Since the shooting of them, between the Secretariat and the Durbar Hall, has ceased, owing to the Jains (a religious sect) lodging a complaint against the killing, they have increased fifty per cent. Now, confidently inhabiting the circular cornice above the crimson, green, and gold draperies of the thrones in the Durbar Hall, they are as much a nuisance in their marble domains as the mongooses, porcupines, and the stray cattle in the Viceregal gardens. Certain herdsmen are guilty of driving their cattle into the Mogul garden for a succulent, herbaceous meal.

Since the arrival of Lord Wavell, all ceremonials and formalities have been cut to a minimum, and the Viceroy and his family lead as simple a life as is possible in these magnificent surroundings. As King and Prime Minister combined, the Viceroy must work long hours: each morning, he is up before sunrise and, with the possible exception of an hour's golf at five o'clock in the afternoon, his work continues throughout the day and after dinner until bedtime. I have heard him emit a slight groan as a further batch of papers has been placed on his desk. The Viceroy's Private Secretary, Sir Evan Jenkins, is well known to be one of the world's greatest workers and has the capacity to rise each morning in order to begin work at 5:30 a.m. and to continue until 8:00 p.m.

Lady Wavell still takes administrative interest in the Wavell Canteens, which she started throughout India, though she is now prevented by convention from serving behind the counter. She accompanies her husband everywhere by air. The amount of travelling they have accomplished throughout India has been favourably commented on—already, they have visited every *(Continued on page 150)*

CECIL BEATON

At the Viceregal's Leave Camp House; lunch is served by the Viceregal servants dressed in scarlet and gold

WOUNDED MEN ARE

BALKIN

UNRETOUCHED PHOTOGRAPH OF FACES THAT WERE REMADE

REMADE

[EDITOR'S NOTE: *Among the most notable contributions to the reconditioning of America's war injured is the work of five distinguished doctors, now serving in the Armed Forces. Recently the 1944 Lord & Taylor American Design Awards were given to Lieutenant Colonel Howard A. Rusk for his program of convalescent training; to Lieutenant Colonel James Barrett Brown for plastic surgery; to Captain Henry H. Kessler, U.S.N.R., for orthopedic rehabilitations; and to Lieutenant Colonel Roy R. Grinker and Major John P. Spiegel, for neuropsychiatry.*]

RECONDITIONING is an enormous word; it means the world of tomorrow for countless men, mentally and physically wounded in World War II.

1. *How far does Army Hospital Reconditioning go?*

It restores men's faces, limbs, and minds. Plastic and orthopedic surgery and advanced psychiatry take up the fight after blood plasma, penicillin, sulfa drugs, and other modern life-savers have done their part.

2. *What can be done for the man with the mutilated face?*

Everything. Faces almost obliterated by bullets, frightful burns, or freezing can and are rebuilt. New noses, new jaws, ears, eyelids, palates are re-created by plastic surgery.

3. *Does plastic surgery leave bad scars?*

No. What scars there are disappear completely in time. Even areas from which healthy skin has been taken for split-skin grafting are not marred. One Army Nurse who a year ago was hideously burned over her legs and back is looking forward to showing off her new skin and new bathing-suit this summer.

4. *How does plastic surgery accomplish these miracles?*

It took sixteen operations in the case of C, a flyer who managed to crawl out of a burning plane more dead than alive. Half his nose was burned off, his seared mouth had shriveled to the size of a penny; he had no eyelids, and the fingers of his hands were curled into claws. Fourteen months later his face was whole, well, and handsome; his hands functioned perfectly and had resumed their normal shape and appearance. To fill out his nose, cartilage had been taken from his ribs, skin grafts had removed the scars from his face, his mouth had been remoulded and new skin grafted on. Paper-sheer skin tissue had built up new eyelids, skin grafts and skilful exercise had brought his hands back to normal. That flyer is now back on active duty.

5. *Can skin tissue be used for transplants from one person to another?*

No, except in the case of identical twins. On the other hand, cartilage can be used from one person to another, and, more important still, can be preserved in a germicide solution for future use.

6. *What is cartilage used for?*

Firm, yet pliable, cartilage is essential for rebuilding noses, ears, and cheeks.

7. *Do the men have faith in plastic surgery?*

Morale in the plastic wards is generally high. The boy without a nose pities the man without fingers. Both of them remember the soldier, once without eyelids and minus an ear, who has just come to say goodbye. Discharged from the hospital, he is well and happy and off to be married. As soon as the plastic cases are well enough to get around, they are given jobs to do in the ward, acting as orderlies or as secretaries to the surgeons.

8. *What can be done for a man whose eyes are blown out?*

Obviously his sight can not be restored, but he is fitted with an artificial appliance. (This is a substitute for Nature, undetectable in appearance, but unable to function.) In one such case, the appliance was so lifelike *(Continued on page 152)*

In this completely unretouched photograph are six men whose faces have been remade at the Valley Forge General Hospital by Lieutenant Colonel James Barrett Brown. Colonel Brown not only gives them new faces and new hopes, but bridges the emotional hump of their initial disfigurement by explaining to them, in his quiet Southern voice, how he plans to remodel their injured faces, heads, and limbs.

1. Corporal Donald Danner was so severely burned in blackout troop movements overseas that he needed skin grafting, new ears, and new tendons transferred into his hands.

2. Private Edward McGivney was burned in a transportation ground crash; skin was grafted on his hand and face; a new ear was made with skin from his scalp and cartilage from another soldier.

3. Lieutenant Frederick Reynolds had his jaw shattered by two Jap machine-gun bullets fired from a ten-foot range. After preliminary skin grafting and rebuilding a new jaw was made from one of his ribs.

4. Sergeant R. V. Armstrong suffered a compound facial injury in a fall from a weapon carrier; all bones in his face were crushed and had to be reset and remoulded into shape.

5. Sergeant Robert Brockway was burned in a transportation crash overseas. He required the same treatment given Danner.

6. Private John Hogan was burned in an airplane crash and required the same treatment given McGivney.

They said it, and they

There's no honey, no milk of any kindness in these verbal block-busters. Taken undiluted, as criticisms they are the sheerest ego-deflaters, as self-appraisals they are great *smuggeries*

BAUDELAIRE, the great French poet, said: "Since childhood I have formed the habit of considering myself infallible."

TALLEYRAND, the nineteenth-century French diplomat, said: "There are faults that I excuse and passions that I pardon; they are my own."

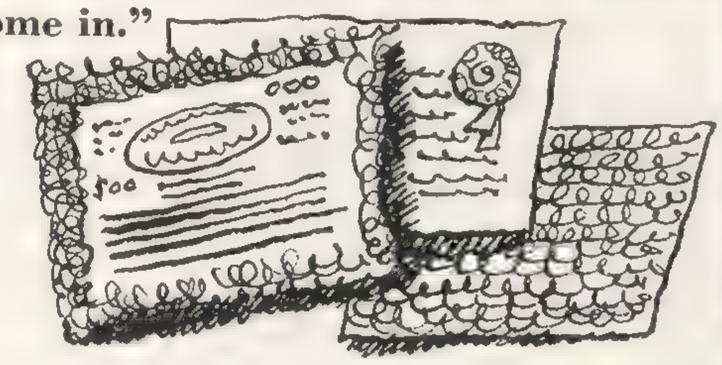
THOMAS CARLYLE, the English stylist, said of Walt Whitman, the American poet, "It is as though the town bull had learned to hold a pen."

MRS. PATRICK CAMPBELL, the English actress famed for her beauty and her wit, said of an American actress: "She has a Siamese forehead and the mouth like a galosh."

BASIL MACDONALD HASTINGS, the English playwright and essayist, watching a famous chemist eat a meal consisting of a layer of toast, a kipper, more toast, and still another kipper, topped off with a third piece of toast, said: "My dear fellow, what on earth are you eating—*a tram?*"

HERBERT HOOVER, walking with Andrew Mellon, said: "Andy, lend me a nickel—I want to phone a friend." Mellon said: "Here's a dime—call them all."

JOHN D. ROCKEFELLER, SENIOR, said: "Do you know the only thing that gives me pleasure? It's seeing my dividends come in."



GEORGE JEAN NATHAN, the theatre critic, said of Barrie's plays: "The triumph of sugar over diabetes."

said a mouthful

JAMES THURBER, the cartoonist, after seeing a Hollywood première, asked a friend what he thought of the movie: "It stinks," answered the friend, "but how did you like it?" Thurber, pausing imperceptibly, said: "Can't say I liked it that well."

MARIE CORELLI, the English novelist, lived next to a music teacher to whom she wrote: "Miss Corelli would be greatly obliged if Miss Blank's pupils did not practise between the hours of ten and one in the morning, as it is during those hours that Miss Corelli does her literary work."

Answered the teacher: "Miss Blank has received Miss Corelli's note, and if she thought that her pupils' practise would prevent Miss Corelli doing any more literary work, they should practise all day."

EDDIE CANTOR, the comedian, after playing golf with champion Gene Sarazen asked: "Gene, how do you like my game?" "I suppose it's all right," Sarazen said, "but I still prefer golf."

JIM TULLY, professional hobo and author, said: "I once stole Dostoievski's "Crime and Punishment" in a Colorado city. It was in two volumes, a fact that I did not know at the time of the theft. Upon the discovery, I was terribly mortified, and was forced to go back for the other volume. This incident exasperated me so much that I was very careful to steal complete volumes in the future."

ROSSINI, the great Italian composer, was asked what he thought of Wagner's latest opera, "Lohengrin." Rossini said: "One can not judge a work upon a single hearing, and I have no intention of hearing this a second time."

MARK TWAIN, the great humorist, said: "I have been an author for twenty-two years and an ass for fifty-five."

CHARLES DICKENS, damning Sir John Everett Millais' painting, "Christ in the Home of His Parents," said: "In the foreground of the carpenter's shop is a hideous, wry-necked, blubbering, red-haired boy in a nightgown, who appears to have received a poke playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in her ugliness that (suppose it were possible for any human creature to exist for a moment with that dislocated throat) she would stand out from the rest of the company as a monster in the vilest cabaret in France, or the lowest gin shop in England."

RAWLINGS

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4

Play clothes—summer set—Margaret Sullavan's very American looks always have a special appeal for her American public. In "The Voice of the Turtle," her looks come in for almost as much kudos as her acting. She wears, particularly well, two-piece outfits such as the one opposite. On this page, other two-piece play clothes designed for slim figures, casual wearing.

1. Windbreaker-jacket-shirt with cap-sleeves, buttons outside slacks as snugly as a belt. Shirt of white Everfast spun linen. $9. Mary Stevens design. (Same slacks shown opposite, described below.)

2. Little-girl look—pinafore-shoulder shirt; wrap-around skirt, back bow. Black shirt of Celanese rayon jersey. $8. Green-and-white skirt of Peter Pan seersucker. $8. Mary Stevens design.

3. Round-about-look—back buttons on pinafore-shoulder shirt and shorts of beige-and-white striped corded cotton. $11. Duchess Royal design. (Nos. 1, 2, and 3 above: Sizes 10 to 16; Altman.)

4. All-covered-up-except-for-the-legs-look that you will see in beach clothes as well as play clothes this summer. White shirt of rayon crêpe; $10. Pale blue weskit of spun rayon; $10. Red shorts of spun rayon, cut like little-boy trousers; $7. Izod of London. Sizes 12 to 18. Saks Fifth Avenue.

5. New look of leopard-printed cotton. Halter, under $4. Skirt, $8. 10 to 16. Mary Lewis.

←Margaret Sullavan (opposite) in black-and-white striped neckband-shirt-without-a-collar; red-and-black trousers-without-a-cuff. Of Wesley Simpson spun rayon. Each $12. Sizes 10 to 20. B. H. Wragge design. Bonwit Teller; Neiman-Marcus; Frost's

5

IT WASN'T A SMALL MAN'S WAR

A studied ineffectual, a limpid-eyed comic, Jimmy Savo writes nostalgically of his rôle in the First World War

"GOSH, how many shapes potatoes have!"

I am sitting on a box outside the kitchen peeling potatoes until my thumbs are sore, my back aches, the underwear glues itself to my body, and my shoes are covered with potato peelings. A few soldiers pass, raising a light dust.

"You'll be an expert at it!" they sneer.

"I *am* an expert!" I retort. "And don't shuffle your feet! Dust makes me sneeze."

Thus, you see, we, too, in the first war did our bit.

The Sergeant who put me here in K.P. is a nice guy, only he just doesn't understand. From under drooping lids, he shoots at me suspicious glances. I wish he would realize that I get twice as tired as the other fellows in my battalion and need to sleep longer! It is because every day I walk twice as far as the others on our marches.

One, two, three, four...I am always there on four, but I have to take eight steps to get there. It is the 131st. Heavy Artillery, composed mostly of Swedes from Minnesota, more than six feet tall, and, having longer legs, they take longer steps. I am the only one of my size, with short legs, which fact I can not help. And that is why I was so tired while on four-hour duty keeping the fire burning in the barracks the other night that I relaxed just a little in a chair, and the Corporal caught me snoring.

"Shake a leg on those potatoes, will you!" The cook interrupts my day-dreaming.

My time up, I return to the drills. Watching, the broad-shouldered Sergeant, his jaw protruding, a round lump in his cheek, eyes me under those downcast, doubtful eyelids. Quite suddenly his face changes. I'm sure he has realized my handicap. No, he has only switched the tobacco lump to the other cheek.

And the next morning I am so tired I am late for flag drill. I'm sorry. I do like flag drill so much. It is like pantomime.

The Sergeant shows me for the first time the whites of his eyes as he hands me a yellow slip that takes me back to the kitchen.

* * *

Back to the drills. One, two, three, four...I take two steps to each of theirs...eight quick steps, and I'm there on four. The Sergeant still eyes me, ill disposed. He hasn't quite yet noticed my short legs.

Next morning...I am absent again. The Sergeant awakens me. He is burned up. He stands with his hands on his hips and breathes so hard his chest puffs out big and his face is like a red-hot stove.

"Didn't you hear the bugle? What's the excuse now?"

At last my chance to explain.

"I don't feel well. My feet are tired and sore."

"Ain't that too bad!" He hands me a pink slip.

* * *

"Savo!"

It is the Sergeant.

"You got to take care of six prisoners. Take the wagon and go chop wood for the fire." He places in my hand a little billy club, conferring authority. Fine! He must have noticed my handicap! He has assigned me to a different job!

Then I see my prisoners. Armed with axes, a foot taller than I, they weigh about one hundred and eighty pounds each. I weigh one hundred and twenty-five. I look at the little billy club.

I urge them to take the wagon and start for the forest. They look down at me with a snarl. I give them back a kindly smile. One of them runs his finger over the blade of the axe to test its edge.

"The Sergeant is an angel compared to these six," I say to myself, and I remain half a block behind, coaxing them gently on.

"Buddy, have you got a match?" asks a prisoner. I light his cigar and retire to my safe distance.

As soon as we reach the forest, my prisoners start to play mumbly-peg with their knives. My attempts to get them to chop wood receive no attention. They take out a pack of cards and begin to play.

"This is getting nowhere," I say with a weak smile.

"Oh, yeah? You got to wait!" one retorts.

I feel like an orphan.

"Boys, I'm going back to town. If you want any candy, cigars, chewing gum, pies, *(Continued on page 178)*

Summer weather coat *(opposite)* ➡

One coat with a hundred-and-one summer lives. It can be raincoat, beach coat, street coat, day coat; go over town prints, country slacks, or the cottons you dance in. It's light-weight, beautifully cut, made of American Silk Mills wool-and-rayon gabardine. Sizes 10 to 20. Duchess Royal design. $35. Sou'wester, $6. Altman; Carson Pirie Scott; Jordan Marsh

TONI FRISSELL

SEA LEGS SHOW:

KAY BELL

New look on the beach is the Leg Look. The look of everything-under-cover *except* your legs. The look of trim little shirt-coats, like men's pyjama tops, which envelop you down to the wrist and up to the chin—but stop short at top-thigh, cutting an unabashed slice of Cheesecake. The look of *short* shorts.... Most American women can welcome the exposé. Traditionally their legs are pretty—slim, straight, nicely modeled. And even the sturdier legs, if they're brown and firm, profit by the long line of leg-show fashions.

• SEA LEGS AT SEA ISLAND. Above and on the next four pages, Vogue photographs a Sea Legs Show at Sea Island, year-'round colony off Georgia's sun-sluiced Southern coast. To the pleasant, conservative Cloister and its cottages come newlyweds and vacationers from jobs and studies.... They do nothing or everything: swim in the pool, bicycle on the shimmering five-mile beach, play golf on the neighbour island, Saint Simons, dance after dinner in the hotel patio. They ride horseback through live-oak and oleander groves, explore crumbled Colonial plantations and forts which once guarded England's interests in the Spanish Main—wood-ruins, secret under the warm, shifting light from the sea. ➡

⬅ ***LEG WORK (opposite)***
Bicycle costume for up-hill and down-dale work. Shirt, short-shorts of silk shantung. Gingham skirt. Bag to match. All by John-Frederics.
• Leg show: Helena Rubinstein's "Minute Stocking Film"

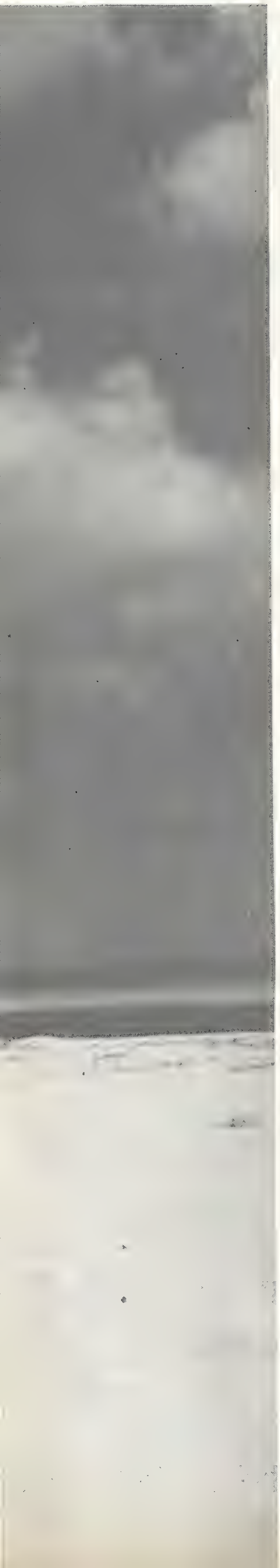
RAWLINGS

SEA LEGS SHOW: all covered-up but the legs with cotton taffeta shorts, jacket. Duchess Royal. Coat, $15. Shorts, $7. Lord and Taylor; Bonwit Teller, Phila.

MORE SEA LEGS: all covered-up above the hem of the short-shorts. White cotton twill beach coat. About $11. From Franklin Simon; Kerr's; Kaufmann's

KAY BELL

KAY BELL



1.

SEA LEGS AT SEA ISLAND

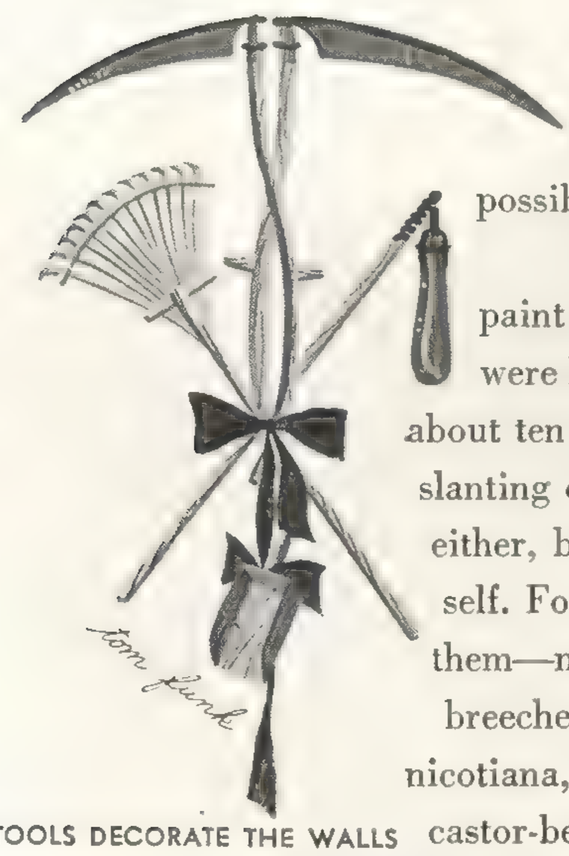
2.

3.

All along the broad, smooth play-perfect sand of Sea Island...sandpipers dart and fiddler crabs fiddle in the lagoons...and serious swimmers and sun-bathers look like this: 1. Rickrack ruffles on a pretty halter-bra and petticoat bathing-suit of red-and-white Peter Pan cotton seersucker. Sizes 10 to 16. $7. Mary Lewis; The Dayton Co. 2. Red, white, and blue striped gabardine, angled for curves. Hope Skillman fabric. Claire McCardell design. 10 to 16. About $13. Lord and Taylor; Joseph Horne. 3. Ripple-knit wool swimmer bare-midriff suit. Sparse, warm, close-fitting as a second skin. Shade of a deep sun-tan. Sizes 10 to 16. By Jantzen. $9. From Filene's. ⬅ • **Opposite:** Black gabardine sea-suit. 10 to 16. $15. Henri Bendel; L. S. Ayres; Frost. The Sea Horsemen: mounted Coast Guard patrolling the beach at Sea Island

COUNTRY COUSINS NEVER

[EDITOR'S NOTE: *Some people take decorating a country house seriously, others are more flip about it. Some must have their glazed English chintz and flowered wall-paper; many prefer gingham and paint. Hobe Erwin, in cramming this make-believe house full of notions and larkish ways, knows all too well that no one could be surrounded by all these bandannas and buggy seats. But used discriminately, they add a flair to low-cost decorating, a dash to a summer in the country.*]



GARDEN TOOLS DECORATE THE WALLS

THESE people wanted to read and write and garden—live even more simply than simple. They took an empty house for its garden's sake, with an option to buy, because the brook had pool possibilities. The house was an old salt box, untouched for generations.

The house needed paint, though not too badly, but rather than paint the first year, and for less money, the simplest pergola-like frames were built across the front and back to the end of the wings. These were about ten feet deep and reaching just under the second-floor window-sills, slanting down to eight feet at the front. These were not given fresh paint, either, but stained the same tone and value, in general, as the house itself. For quick effect, quick-growing vines—annuals—were trained over them—morning-glories, cup-and-saucer, moonflowers, and Dutchman's-breeches. They planted a quick-growing garden of acuba, wallflower, nicotiana, and the humble, but decorative castor-bean. Against some hemlock-trees they set a plaster cast of one of Canova's dancing girls, which they shellacked and tinted in the manner of the painted Italian garden figures—pale red-gold hair, pink cheeks, blue eyes, red lips, pale blue-green for her mantle—then protected her charms with a coat of paraffin.

FLOWER-FILLED TIN CONES FOR BRACKETS

The family all liked to eat outdoors, and, because they all worked at what they had chosen for their specialties, they voted for the simplest of midday meals, with little if any cooking. There was always a large tureen of soup, a huge bowl of salad with their own cress from the brook, and home-grown herbs to season it. Plenty of fruit, and great slabs of bread and cheese, and always pitchers of cold tea, milk, and local red wine.

The dining-table on the lawn, between the mulberries, was a large one, made from an old square piano which had fine, big, handsome legs, the "shoulders" of which were cast iron. This was painted a weathered green and, with use, took on a quality that made it look as though it had grown there. They used coloured paper napkins, bone-handled knives and forks, and a heterogeneous mixture of old and new from country stores, Mexico, and the Bazar Français, which were all pretty much "casserole colour," glazed or unglazed, and majolica lettuce leaves, with here and there a fine antique piece from early Bennington or Dutch Pennsylvania.

THE DINING-TABLE WAS ONCE A PIANO

A well-known decorator dreams up a country house full of ideas to beg, borrow, or adapt at small cost

LIVED LIKE THIS

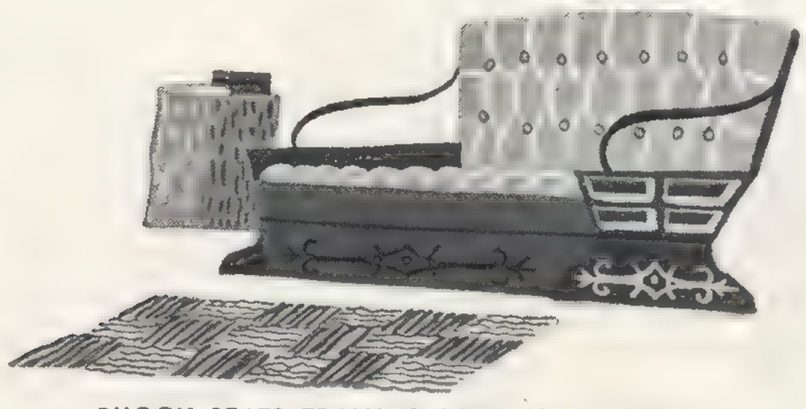
ONION CRATES LIKE XIV.-CENTURY STOOLS

Some of the family had a range of favourite old china mugs to drink out of, but the glassware in general was a rare collection from Woolworth's.

In the front hall, they used large rectangles of lacquer-red linoleum, instead of rugs. They painted a wide border in darker red and did favourite quotations, literary and musical, in brown, outlined in black—"Oh, what a beautiful morning," "Handsome is as handsome does," "Beaux never go where the cobwebs grow," and "Great oaks from little acorns grow." Then the whole thing was Duco-ed with clear lacquer.

The walls were casein-ed a pale, greyed sky-blue. Big, plain mirrors with polished edges rested on carpenter-made console shelves. A vertical row of screw eyes on the wall held old tin cones, the kind you see stuck in the ground in ancient cemeteries—these were filled with vines, fieldflowers, leaf branches, and, in the autumn, strings of dried things—gourds, peppers, garlic, corn, et cetera. Great, covered basket hampers were catch-alls for rubbers, galoshes, rackets, garden gloves, et cetera; from all around—antique shops, barns, country auctions—came elderly and ancient farm implements—scythes, wooden rakes, seed castors, all with fine, honest workmanship and often with surprisingly "modern" functional design. These were hung from the cornice mould, or stood about.

The living-room had three great seven-foot wood kitchen tables. These were washed, dried, and clear-lacquered. One of the big tables was for magazines, with a row of old seed drawers along the back against the wall—pigeonholes for notes, ideas, games. The other two were kept clear for working out of anyone's spontaneous ideas. The walls and trim were sand colour; the rug, Scandia-Flax, in sand mixture. There were bamboo roller shades at the windows, and other short ones, flat on the walls in lieu of pictures, served as pin-ups for clippings and photographs. Buggy seats were made into chairs, the old leather painted and glazed a sand tone. Two deep sofas were covered with heavy, washable, sand-coloured cotton linen slip-covers, with wide, thick cotton moss fringe in natural écru or off-white. Chairs were reproduction Windsors, some arm, some side, and directors' and Indian officers' folding chairs recovered in sand-tan canvas. Same finish as tables. And for the few large parties, when they took time off from work and play, there were big, flat, thirty-inch square, six-inch thick cushions in canvas and sailcloth, ranging from sand through pink, faded blue and rust to brown, which were kept under the big table when not in use. There were also some stools made from onion crates "undone"—the long sides crossed and pinned again like fourteenth-century "X" seats. These had seat-pads of felt, with pinked edges, which were tied on with raffia for looks, and cords for strength. Lamps were wicker-covered demijohns, Mexican, the shades of white paper from the five-and-ten. Side-tables were up-ended tree-trunks, sawed to the right height; andirons were handsome stones *(Continued on page 161)*



BUGGY SEATS TRANSFORMED INTO CHAIRS

BEDS HUNG WITH PATCHWORK QUILTING

BANDANNAS EDGE THE BED AND WINDOWS

The three

GJON MILI

Gagging it up in the studio: Celeste Holm, ZaSu Pitts, and Paula Laurence

Celeste Holm, playing Ado Annie in the tireless musical hit, "Oklahoma!," is hilarious because of her wide-eyed bawdiness, her sweetly cracked voice. ZaSu Pitts, star of the comic melodrama, "Ramshackle Inn," is irresistibly aimless, an unconscious sleuth tripping over her hands instead of her wits. Paula Laurence, screw-ball of the musical, "One Touch of Venus," is sternly uninhibited, slick but rueful, she's an acrid zany with owl-wise eyes

FUNNIEST WOMEN IN NEW YORK

ONE afternoon recently, Vogue took all three of these female funny-bones to the gaunt, bleary loft that is Gjon Mili's studio. There for two happy hours, they were photographed in their own clothes, their new hats. ZaSu did most of the talking, explaining, in her own furry way that she was there really because her daughter wanted to see her in Vogue. Later, the trio dove into the costumes that are their comic props. Again they were photographed, this time gagging it up. To please the photographer, they imitated the ballet "Gala Performance," tried a little truckin', and sang a song or two. To commemorate this "Après-midi of three zanies," Paula Laurence wrote these little verses:

"Oh pity the plight of the poor busy star,
She never has time to go anywhar."

" 'Miss Pitts you reek of chic, my dear,
j'adore that fleur devant your ear.'
'Mais pourquoi pas,' ZaSu shrugs in reply,*
'You got away with it, why shouldn't I?' "

**Editor's Note...Gallic shrug.*

FOOTNOTE: (This shot of comfortable feet was taken when they thought Mili was shooting their hats, cutting the photograph at the waist.)

TOSCANINI

TRAUBEL

KOUSSEVITZKY

SCHNABEL

RODZINSKI

BERNSTEIN

HARSHAW

PONS.

SERKIN

SZELL

TIBBETT

ELMAN

FLAGSTAD

KREISLER

The golden age of music

[EDITOR'S NOTE: *For the past thirty-two years, Mr. Liebling has been the distinguished editor of the "Musical Courier"; for nearly forty years he has listened to, criticized, and written about every musical prodigy and artist who has come along on the home front or in Europe. His repertoire of musical anecdotes is limitless; so apparently are his interests both professional and amateur. Besides being a critic, Mr. Liebling is a pianist, composer, and librettist; it was in his operetta "Vera Violetta" that Al Jolson made his first non-vaudeville début. On the amateur side, Mr. Liebling was a near boxing champion—he once tied for rank of New York State light-weight champ.*]

LOOKING down at me from my library shelves is *The Golden Age of Opera*, by Herman Klein, London and New York music critic and vocal teacher in the early 1900's. I pull down the book, open it at the introduction, and read: "During no period other than the Victorian-Edwardian did there ever occur such an amazing concatenation of great works and great performances in the domain of the lyric drama."

Often while I was music critic of the New York *American*, I heard the same thought applied to opera and concerts by the dean of our profession, the late William J. Henderson, when he used to pipe in his thin treble voice: "There never has been an Isolde or Brunnhilde like Lilli Lehmann. I remember when..."—"Tamagno's Otello was incomparable. I remember when..."—"No one could play the violin like Ysaÿe. I remember when..."—"Nikisch was the king of all conductors. I remember when..."

I couldn't help saying to him one evening at the Metropolitan Opera press room, "Tell us about the time you had tea with Beethoven." He gave me a compassionate look, and quoted from somewhere: " 'Youth is a climber-up of knees'. What do *you* know about the Golden Age of Music?"

Coming from a long line of musicians, I can go back pretty far in opera and concert listening. I heard many of the artists who inspired the raves of Messieurs Klein and Henderson, and I should like to say in all sincerity that those two Golden-Agers, and others like them, were talking chiefly through their years.

My own quite clear recollection dates back to hearing Lilli Lehmann in her later period, when she was an exceedingly fat, breathy, and often out-of-tune Isolde (no matter what she might have been in her younger years) with slow-motion acting which devout oldtimers declared to be in the best Bayreuth tradition.

I recall Tamagno, giant in stature, overacting shamefully, racing about the stage, and roaring "*Sangue, Sangue*" ("Blood, Blood"—from Verdi's "Otello") with the bellowing force of a bull. He was known as the stingiest singer in captivity, washing his own underthings and pasting them on his hotel windows to dry. Ysaÿe, bulky, long-maned, disorderly in dress, also had an economy complex, and gave five-cent dinner tips to the waiters at the old Victoria Hotel, where he would smoke a pipe with his meals. Some women patrons objecting, he sent them the message, "I smoke for *my* pleasure, not for yours." Scintillant in brilliant music, sensuous in Romantic works, Ysaÿe did not get at the core of the classics, and offended me with a Frenchified and perfumed version of a Mozart Concerto.

MELCHIOR

SINGHER

HOROWITZ

BARZIN

LHEVINNE

PEERCE

BEECHAM

MILSTEIN

THOMAS

BAMPTON

PINZA

HEIFETZ

KULLMAN

WALTER

RETHBERG

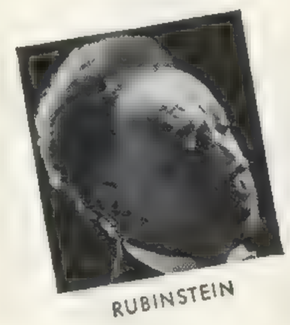
is *now* by Leonard Liebling

MENUHIN

CASADESUS

WARREN

BAUER


RUBINSTEIN

STOKOWSKI

Nikisch, undeniably superior in Brahms and Beethoven, over-sentimentalized Schumann, became heavy-handed in Mozart, and ranted theatrically in Tchaikovsky. I once heard him in Berlin hurrying at breakneck speed through the last number on his program. I asked him about it a few days later, and he confessed candidly, "I was due at a poker game in my hotel." There was nothing of the prima donna about shock-haired, genial, intensely human Nikisch.

In opera, I consider Flagstad an unsurpassable Wagnerian soprano (with a greater voice than Lilli Lehmann or Nordica), and I think that Traubel and Marjorie Lawrence run her a close race in that regard. Eleanor Steber has a voice as silvery as that of Golden-Age Eames, only warmer. Just because Rose Bampton is living, is no reason to feel that she has less gold in her tones than former Elisabeths and Sieglindes. In musical style and stage-personality, Farrar outdid the ancient, glamorous Calvé. In concert-singing, Lotte Lehmann, Marian Anderson, and Rethberg do finer work that we got from Elena Gerhardt (Nikisch's sweetie) or the dumpy little Sembrich, who mostly used half-voice and limited her repertoire to music of no dramatic breadth or forthright passion.

Caruso was infinitely more artistic than Tamagno—and certainly more generous. I was lunching with him at a small Italian *pizzeria* in New York when he called out to a third-rate little tenor a few tables away: "Hey, Stefano, I hear you go to Central America with the Silingardi troupe." Stefano came over and explained that he was going to give up the engagement because he had no costumes for his rôles. With the air of a king third-personing superbly, the great man said, "You come see Caruso at the Knickerbocker Hotel, three o'clock. He give you costumes all you want." And he did, and Stefano saved his engagement with Silingardi.

In the violin ranks, Ysaÿe's chief rival was Sarasate, slim, elegant Spaniard, crowned with a wavy, snow-white toupee. Of the later crop, I would compare Kreisler and Elman with Ysaÿe in emotional appeal, and Heifetz with Sarasate in aristocratic delivery. Neither of the antediluvians, however, had the flawless technical mastery of the present trio. Kreisler is a darling soul, with a heart as big as his tone. After his accident a couple of years ago, I told him how glad I was at his recovery, and what a loss it would have been to art if he had never played again. "No loss at all," he commented with a sincere smile, "when there are so many fine young fiddlers to take my place—Heifetz, Elman, Menuhin, Milstein, Francescatti, and others."

To complete my refutation of patriarch Henderson and his favourites, I would say that Nikisch could do nothing more with an orchestral score than we hear from Toscanini, Koussevitzky, Stokowski, and Walter, all distinguished in authority, expressiveness, and technical perfection. Toscanini, deservedly the outstanding musical idol of our age, helped by radio, has made more converts to symphony than ever could have been dreamed of by Nikisch. He makes a fetish of beautiful tone and faithfulness with the composer's message, is a musical story-teller of irresistible eloquence, and a master-builder of climaxes. Hardly anyone disputes his superiority, and soloists consider it their greatest privilege to have the Maestro conduct for them. Recently, Oscar Levant had him as accompanist in the Gershwin Piano Concerto in F. When *(Continued on page 174)*

PIATIGORSKY

FRANCESCATTI

ANDERSON

LAWRENCE

STEBER

SODERO

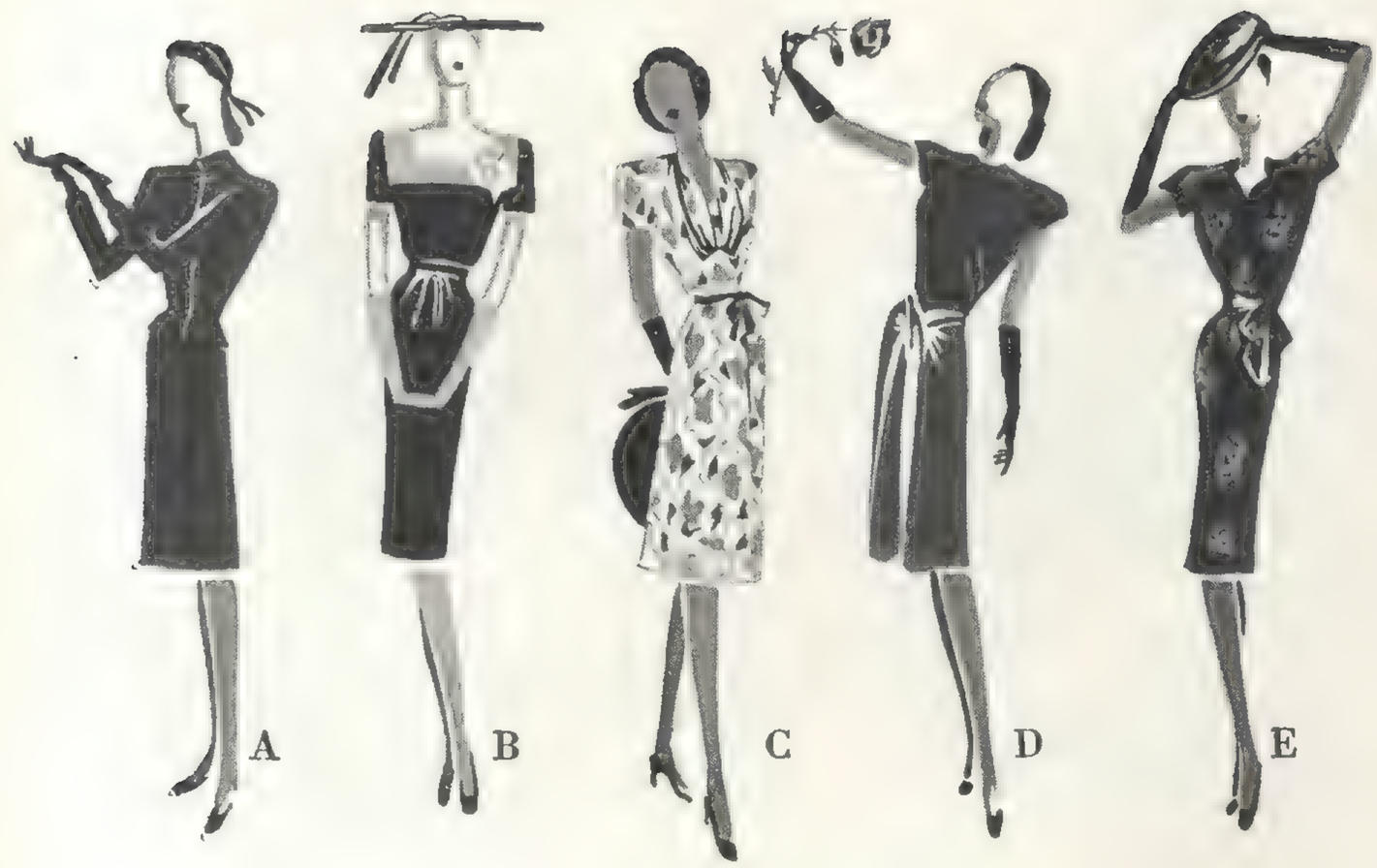
HOFMANN

JOFFÉ

Back-flip in satin

⬅**Signe Hasso**, young Swedish actress, whose star goes on rising in Hollywood since her performance in "Assignment in Brittany" and "Heaven Can Wait." In "The Story of Dr. Wassell" her potent charm glows in Technicolor; she will soon appear in "The Seventh Cross," with Spencer Tracy. Here her immaculate beauty sparkles in a velvet-and-satin toque by Tatiana du Plessix, of Saks Fifth Avenue

In a little back-pleated peplum of rayon satin. Looks as right as a leaf on a stem slanting off on an otherwise straight sheath. Cocktail dress of black rayon crêpe. Peplum firmly attached under crystal-embroidered belt. Carolyn Modes design. $45. Sizes 10 to 18. Arnold Constable; Mandel Brothers; H. P. Wasson & Company. John Frederics swirling black-feather toque. Satin long gloves



Vogue designs

A. Make it of green silk shantung. Wear it and wear it. Vogue Design for Dressmaking, No. 5123.

B. Make a short dinner-sheath of black crêpe, with deep square of pale pink taffeta. Wear it dancing under the stars. No. 5113.

C. Make it of a cool flower-print. Wear it all daylight hours. No. 5153.

D. Make this smooth-topped sheath, with a low-draped waistline, of turquoise silk. Wear it to a big terrace party. No. 5204.

E. Make this side-bow dress of sky-blue shantung. Wear it with a mint julep at the Brevoort. No. 5127.

F. Make this sheath of emerald-green silk. Wear it to Delmonico's. No. S-4560.

G. Make this soft, well-shaped town dress of bright navy-blue shantung. Wear it with a lemon-peel yellow Breton. No. 5203.

H. Make it of sheer Mexican cotton. Wear it for a "sidewalk" lunch. No. 5045.

I. Make it of white flowers on black. Wear it moonless nights. No. 5145.

J. Make it of flower-strewn balloon cloth. Wear it and wear it. No. 5106.

FOR TOWN

for dressmaking

K. Make it of flower-print balloon cloth.

Wear it for lunch under the trees.

Vogue Design for Dressmaking, No. 5066.

L. Make it of white piqué or broadcloth. Wear it for active

sports or passive tanning. Design No. 5034.

M. Make it of grape linen or silk shantung. Wear it

with a pale pink hat to a fine Sunday breakfast. Design No. 5151.

N. Make it of pretty plaid gingham. Wear it dining. No. 5170.

O. Make it of plaid poplin. Wear it country-into-town. No. 5136.

P. Make it of checked piqué, bind it with ribbon. Wear it

to the station to Welcome Guests. No. 5143.

Q. Make it of lilac chambray. Wear it to be specially pretty. No. 5135.

R. Make it of widely-striped spun rayon to accent its vertical lines.

Wear it for your junkets to the village. Vogue Design 5141.

S. Make it of chocolate-frosted shantung.

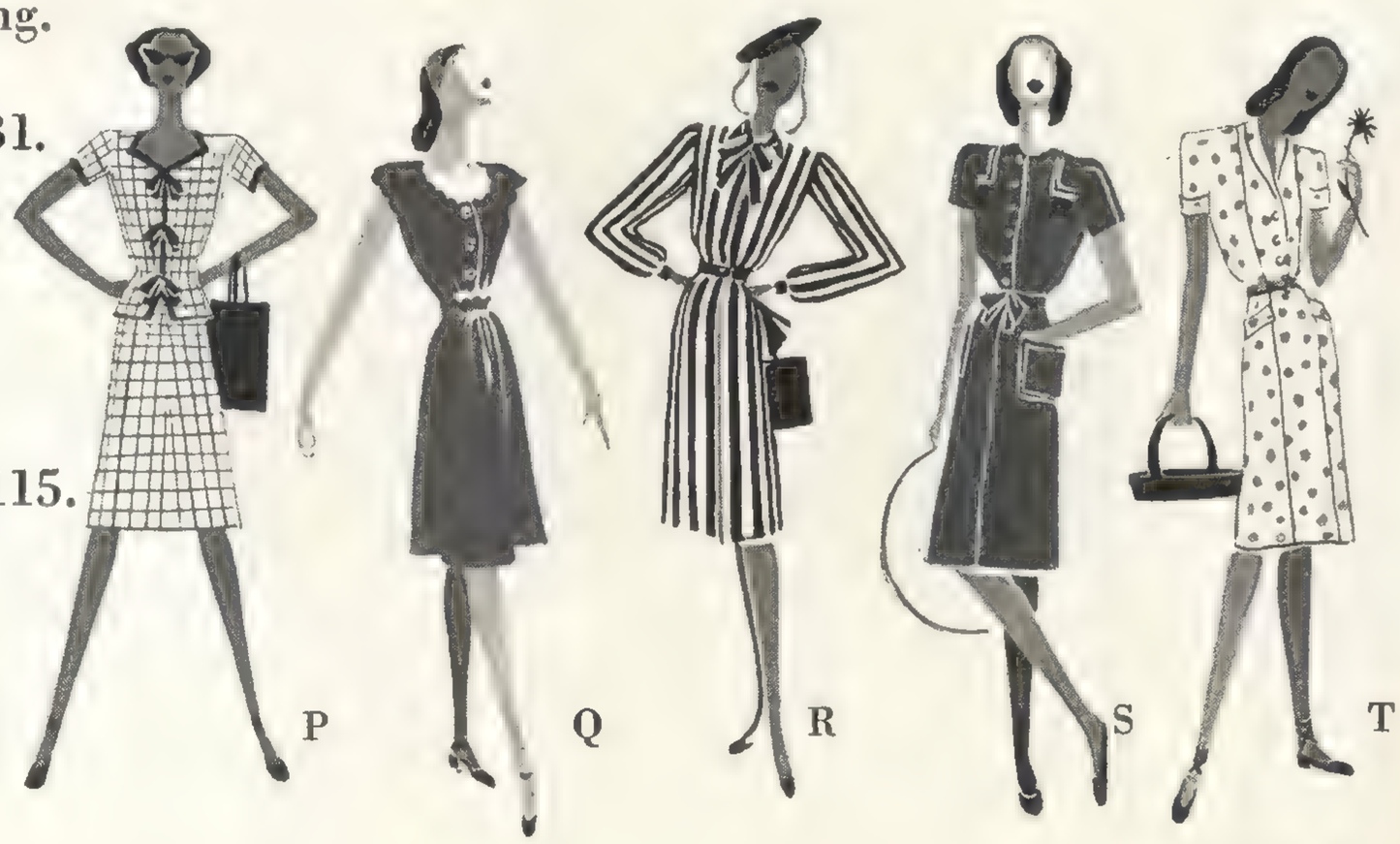
Wear it to Red Cross meetings. No. 5131.

T. Make this year's version of the

shirtwaist dress of confetti-dotted

linen. Wear it to a County Fair. No. 5115.

• For other views and sizes, see pages 164 and 165



FOR COUNTRY

JUNIOR FASHION #1 *(opposite)* ➡

Young beach belle wears a well-behaved play suit of cotton gabardine, clamshell-white. Halter-bra bares a nicely toasted middle; shorts have Talon closing down the back. By Jantzen. Bra, $2. Shorts, $3. Sizes 12 to 16. Bloomingdale; The May Company, Los Angeles

Vogue's JUNIOR Fashions

Beach Belles What makes a Beach Belle? Of course, the odds are with you if your midriff is sleek, your figure neat, your feet pretty... but besides natural attributes there are other elements to consider. These, for instance:

...Beach Belles leave their jewels at home, not only for aesthetic reasons, but because a bracelet leaves another pallid bracelet on a tan wrist.

...They never scowl; at least not in the sun, for frowning when the sun's around leaves striped foreheads.

...Belles bring bandannas to the beach in case the sea-air turns permanents into spirals. Then they cover-up like a cover-girl.

...They do wear glare-proof, sun-proof glasses. When they lie on the sand they often cover eyes with sea-clean, fan-shaped sea-shells.

...They bury their lighted cigarettes down to China...remembering the beach is floor and sofa.

...They bring all beach material in *one* big waterproof kit...rations, glasses, oil, towels...keep them all together, free of sand.

...Beach Belles arrive at the beach (if they walk) in a wrap-around skirt and jacket easily shed... with no delayed strip-tease implications.

...They keep toe and fingernail polish matching, since they are often side-by-side. (Note: a fine waistline belittler is to sit up straight with your legs held stiffly in front. Then touch toes with your fingernails. Do it again and again.)

...Beach Belles do take special care tanning their legs, since this is the year for The Leg Look (see pages 128 through 131), and since an even, golden tan is run-proof wartime hosiery.

Beach Bores often have Venus Complexes.... "All the world's a stage"...especially the well-lit sweep of beach for promenading what they confidently believe is a Divine Figure.

...Beach Bores think of the beach as an all-day dining-room run for a select group, themselves.

...They say, "Burn, who me?"...shun umbrellas, sun lotion, and turn up the next day full of complaints, and red as an Indian.

...They wade through shifting sands in three-inch spike heels when they should be skimming along in wedges and "flats."

...They do ostentatious gymnastics on the theory that they are Added Attractions to the Beach Show.

...They "dress their hair" elaborately with trick hair-do's and collapsible coiffures.

...They forget that serious sun-bathers with their-eyes-closed, nine times out of ten, had rather be left alone with their thoughts and Their Sun.

...They forget to bring sun-tan oil...return yours with a collar of sand around the bottle's neck.

...They keep their radios at siren pitch.

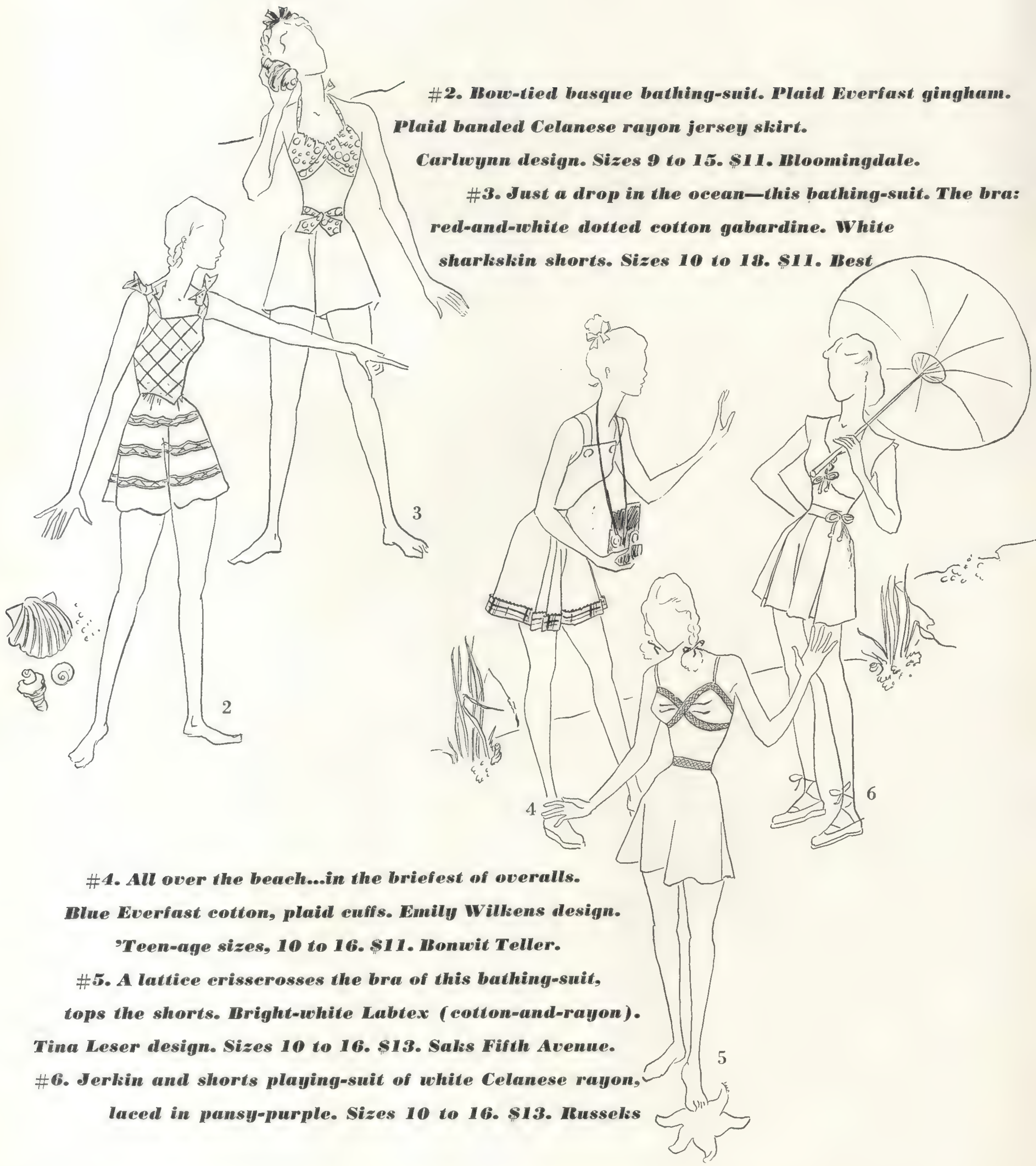
...They are playful...full of little jokes. Never give up trying to get you into a fast game of volley-ball...or into the water for just-a-dip.

...They look into their mirror with a too-tolerant eye in choosing their bathing-suit, disregarding the fact that no fashion is a good fashion unless it fits the individual figure.

...Beach Bores never consider their legs above the knee. Don't see that bare-to-middling suits need a sleek, slim midriff. Don't remember to batten down or dispense with extra bra straps. Don't know that poundage needs coverage even in a bare season.

PENN

Junior Fashions (cont'd)



#2. Bow-tied basque bathing-suit. Plaid Everfast gingham. Plaid banded Celanese rayon jersey skirt. Carlwynn design. Sizes 9 to 15. $11. Bloomingdale.

#3. Just a drop in the ocean—this bathing-suit. The bra: red-and-white dotted cotton gabardine. White sharkskin shorts. Sizes 10 to 18. $11. Best

#4. All over the beach...in the briefest of overalls. Blue Everfast cotton, plaid cuffs. Emily Wilkens design. 'Teen-age sizes, 10 to 16. $11. Bonwit Teller.

#5. A lattice crisscrosses the bra of this bathing-suit, tops the shorts. Bright-white Labtex (cotton-and-rayon). Tina Leser design. Sizes 10 to 16. $13. Saks Fifth Avenue.

#6. Jerkin and shorts playing-suit of white Celanese rayon, laced in pansy-purple. Sizes 10 to 16. $13. Russeks

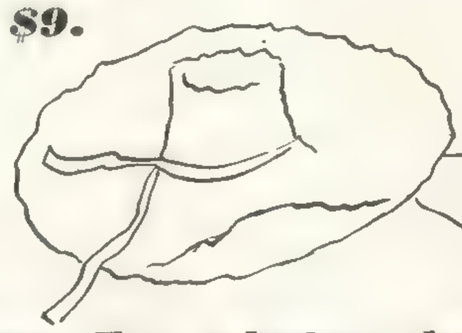
● *Juniors need their own 9 to 17 sizes in one-piece bathing-suits, but find that accommodating bras and shorts can fit them in sizes 10 to 16.*

7

8

#7. Opposites attract attention, in, for instance, this play-suit. The shorts are cuffed, tailored; red-striped white Everfast cotton. The pretty bra has a little ruffle. It is white, embroidered cotton. Emily Wilkens design. $9. 'Teen-age sizes, 10 to 16. At Bonwit Teller.

#8. Beach ensemble that could come to town. Taffy-coloured airplane cloth play-suit, button-up skirt. Joan Norton Irwin design. Sizes 9 to 15. The shorts and top, $11. The skirt, $8. From the Cotton Shop



9

10

#9. On the beach—joy unconfined, in a brief, bright play-suit; green-printed white spun rayon. Rugby Casuals design. $9. The sizes, 10 to 16. Arnold Constable.

#10. Planning makes perfect—evening décolletages. For a halter dress, a haltered sea-suit is a nice prelude. Red, blue flowered Everfast piqué. Blue necklet. Tina Leser design. Sizes 10 to 16. $11. Altman.

● *For shops in other cities which have these Young Beach Fashions, see pages 194 and 195*

1

2

Summer Blacks

6

7

Grown-up Cottons

11

12

1-Piece, 1-Colour

16

17

Urban Prints

JOFFÉ

1. Black—with pockets that become a peplum. Celanese rayon sheer. Sizes 10 to 20. $20. Altman.
2. Black pencil of a dress, field-day for accessories. Everfast spun rayon. 10 to 16. $20. Lord & Taylor.
3. Black in a festive mood, with a new hipline. International dress. 10 to 20. $20. Arnold Constable.
4. Black for the spare-ribbed. Sleek midriff rayon crêpe town dress. Sizes 10 to 20. $20. Bonwit Teller.
5. Black, pretty for a summer supper. Tucked rayon tissue faille dress. Sizes 10 to 20. $20. Stern's.

6. Cotton taffeta jockey shirt. $9. Briefly-slit skirt. $8. By Duchess Royal. 10 to 18. Franklin Simon.
7. 1860-neckline dress by Mary Stevens. Everfast gingham. Sizes 10 to 16. $15. Franklin Simon.
8. Bare-back, pink-and-black Wesley Simpson cotton. 10 to 16. $13. Dusky cotton scarf, $5. Altman.
9. Worldling evening cotton. Two-piece peplumed Everfast cotton. Sizes 10 to 18. $15. From Altman.
10. Assured city-cotton. Pink, black candy-striped cotton twill. Sizes 10 to 18. $16. At Peck and Peck.

11. White refreshment for town. Green belt, badge, on rayon shantung. 10 to 20. $17. Peck and Peck.
12. Wild-plum-coloured rayon shantung. Alternate for city-black. 10 to 18. $15. Franklin Simon.
13. Emerald sheath, slim as a blade. Rayon shantung. A Nantucket Natural. 10 to 18. $18. At Altman.
14. Sky-blue dress with a shoulder-flutter. Foreman rayon shantung. 10 to 20. $20. Jay-Thorpe.
15. Creamy spun rayon. With nice detail. Mary Stevens dress. Sizes 10 to 16. $20. Lord & Taylor.

16. Ruffled, black-dotted white cotton. By Claire McCardell. 10 to 18. $20. Lord & Taylor.
17. Black smoke-rings printed on aqua-striped Doucet cotton. 10 to 18. $20. Bendel's Young-Timers.
18. Red-and-white rayon shantung dress, cool as a claret cup. 10 to 16. $20. Bendel's Young-Timers.
19. New directions for stripes; Black-and-white Celanese rayon jersey. 10 to 18. $20. Lord & Taylor.
20. Cool brown blowing feathers printed on white Heller rayon jersey. 10 to 20. $18. Bonwit Teller.

Write the right letter

AIR MAIL PAPER BY CRANE

Write your One-and-Only every day.
Write the others once a week.
Don't write about your troubles.
Write important news several times.
Counteract the scare rumours he may be hearing.
Keep the children writing. It's important for both.
Address correctly. (The Post Office has 3,000,000 mistakes a week.)
Mix V-mail with long air mail letters.
Use enough stamps.
Write all the love you feel. Remember, love is uncensored!

A WOMAN'S letters to a man abroad are a proven secret weapon. Letters today are making the difference between hope and despair. They have become the one tie between home and the fighter, between a man and a woman, and thus letters have become one of the most important single influences on the whole functioning of the war.

In quantity, at least, this is the great age of letters. Never in all history were more letters written to more people to be shuttled across more of the earth. (Navy and Army Post Offices handle over twenty-five million overseas letters in each week.) And never were letters written for more terrible, more serious reasons. Today, to millions of men and women letters may be the only symbol of what they are fighting for, waiting for, and living for.

The men who have the job of observing the spirit of fighting men—Army and Navy chaplains, personnel officers, Red Cross field directors—are very concerned about the kind of letters men are receiving. From every front they report that they see good men give up under the strain of bad letters; see other men become heroes because the right letters keep on coming. Emphatically, these directors protest that there is too much that is wrong with too many letters from home.

A Red Cross field director in New Guinea writes: "There are women in America who are making this war a nightmare for their men.... The lispingly self-pitying mothers, who think of nothing but themselves in their selfish love. They cause lack of reliance; they undermine a young boy's attempt at adjustments.

"There are wives who have not had the courage to face estrangement at home while the man was there, but wait until he is overseas and then write, 'I knew all along it could not last, and now I want my freedom.' Having endured the marriage for so long, it is not fair to knock the props from under a man when he believed them to be there. Loneliness is hard enough—isolation from hope is unendurable.

"Request for divorce by wives of the men is one of the greatest problems I have encountered," reports Major John S. Garrenton, staff chaplain for the India-China wing of the Air Transport Command. Commander Gene Tunney, back from a six-month *(Continued on page 162)*

Modern Victorian

Love...marriage...home, three words that spell a universe! But today's bride, clear-eyed and courageous, faces the fact that "home" is likely to be a dream for the future. So, says she, plan wisely, buy only the essentials, and be sure everything you choose is utterly and eternally right. In this spirit, she selects her Sterling and has made LUNT'S MODERN VICTORIAN a most prized and well-loved pattern. Though modern in its simplicity, it retains all the subtle charm of Victorian spirit. Like our brides . . . it is forthright, yet glamorous! Write for *"Sterling for Gracious Living,"* addressing Dept. A-2.

Lunt Silversmiths
GREENFIELD • MASSACHUSETTS

LUNT
Sterling of Lasting Good Taste

A Direct Heritage of Fine Silversmithing for over 250 years—Makers of Sterling Tableware exclusively

For the woman
who stays young...

sheerly feminine in
black or brown rayon . . .
quietly detailed with
self loops and
rhinestone centered buttons
Sizes 16½ to 28½. 22.95

Lane Bryant
New York
Brooklyn
Philadelphia
Baltimore
Detroit
Chicago
St. Louis

INDIA—AT THE VICEROY'S HOUSE

(Continued from page 117)

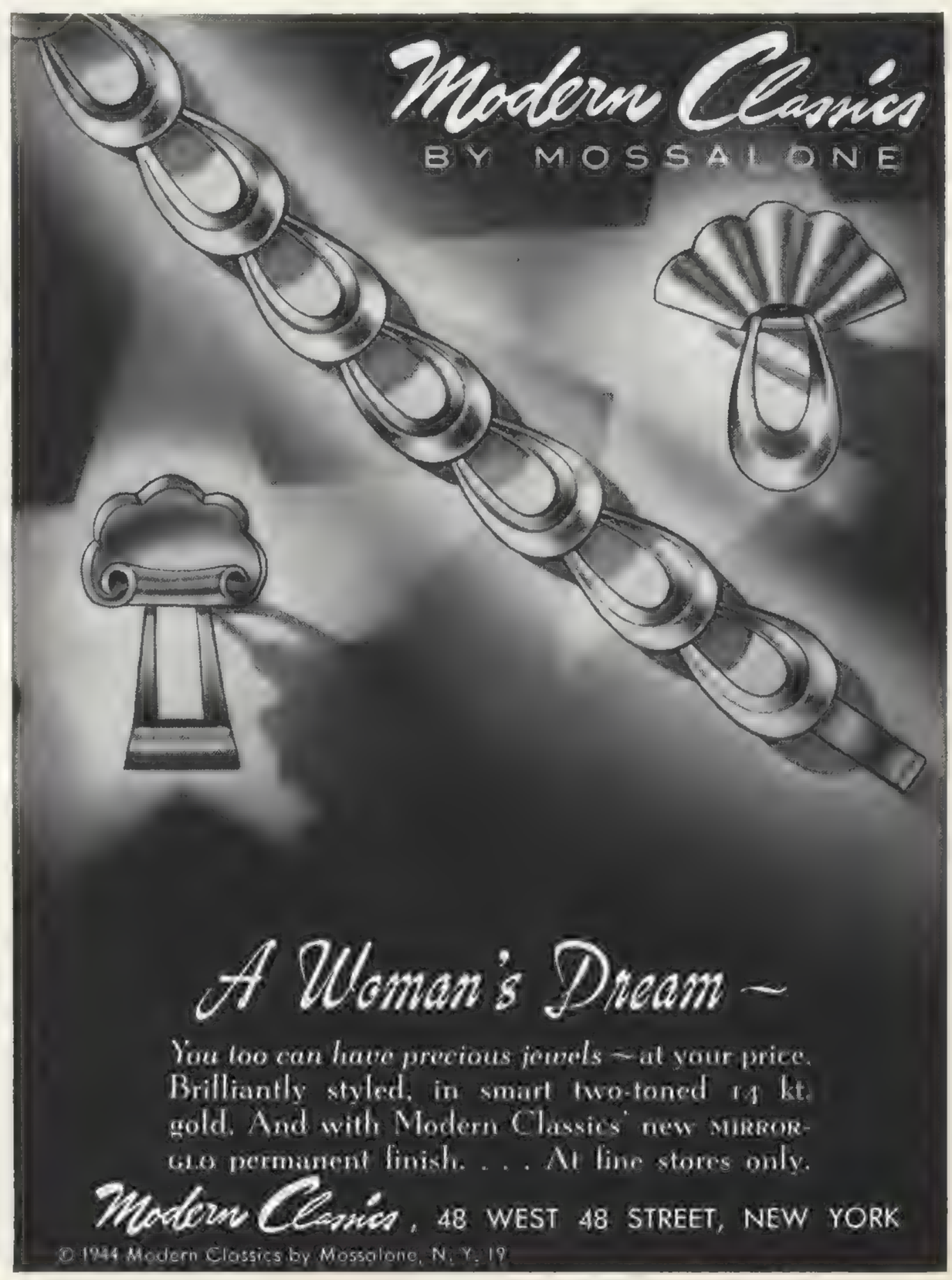
province in India. Lady Wavell has paid many visits to the slums of Delhi. One of her favourite diversions is to go looking for treasures in the "Chadni Chowk" (the Street of Moonlight), at one time considered the richest street in the world, but now a crowded alleyway, full of bargains and highly-coloured trash.

For relaxation, Lady Wavell enjoys a picnic—not so the Viceroy, who has described these outings as sitting on a nettle and eating a wasp. Whenever engagements make it possible, Lady Wavell, with her daughters and tea-baskets, visits the neighbouring sights—relics of the former cities of Delhi, or tomb of some Mogul Emperor—while Lord Euston, an aide-de-camp, reads aloud from a guide-book.

Pamela, the eldest daughter of Lord and Lady Wavell, is married to Colonel Humphreys, the Military Secretary to the Viceroy. She recently arrived in India, after being a V.A.D. (nurse's aide) in a field hospital in Syria, and is now engulfed in Red Cross work. Felicity Wavell bicycles to and from her work at Naval Headquarters morning and afternoon.

The aides-de-camp are young men who have been wounded and, with excellent war records, have been told now to "take it easy." Nevertheless, they are kept extremely occupied, each with his particular extra job. Captain Simon Astley is in charge of the transport; Captain George Crookshank, the Library; Captain Bruce Fortune, M.C., is assistant to the Military Secretary; and Captain Billy Henderson is in charge of the Invitation Office.

Only on the rarest occasions are the State Rooms now used. Lunch is served in the garden; after dinner (in the small dining-room), the family settles down in a room paneled in dark teakwood to listen to the radio news and read the newspapers and magazines from home. There are Zoffany portraits on the wall, vases of cornflowers and nicotianas—the atmosphere is as cosy as in the ideal English country house. The conversation is constructive. Lady Wavell makes some practical suggestions for the welfare of the troops, and it is forthwith decided that, since all the Viceroy's visits are now made by air, his Special Train should be driven to some seaside resort suitably near the Arakan front, to be used as accommodation for men on leave.... Bedtime is early for all. Tomorrow is another busy, crowded day.



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WOUNDED MEN ARE REMADE

(Continued from page 119)

that a soldier wearing one was handed a map of the city and told to "find it himself" when he asked for directions.

9. *Can anything be done for severed nerves or tendons?*

Yes. There is a new miracle metal called tantalum, which is found in the North Carolina mountains. Strong, pliable, non-poisonous, non-absorbent, non-corrosive, it suffers no chemical change when imbedded in human tissue. Although its chief use is in repairing skull injuries, tantalum, drawn out to the thinness of a human hair, is used to sew together severed nerves; or flattened into super-sheer rolls, it is wrapped around tendons and nerves.

10. *What is the story on amputations?*

No limb is amputated unless it is directly endangering the soldier's life, or unless it has been proved that the limb is helpless and will be a hindrance to the man.

11. *How good are artificial limbs?*

The wheel-chair, peg-legged, hooked-armed veteran of the last war just doesn't exist. With the modern artificial limb, a man can lift and carry, write and dress himself. The hand will be made of plastic that will look and even feel almost like the real thing. The substitute limb may be controlled by live muscles. As far as the plastic or orthopedic surgeon is concerned, the loss of an arm is more of a problem than the loss of a leg; with an artificial leg, the main worry is simply to achieve equilibration.

12. *How is the artificial arm attached to live muscle?*

After amputation, when the stump has completely healed, the surgeon makes canals directly through the stump to the live muscle. Ivory pegs are inserted into these canals and are harnessed onto the muscle. Then the artificial limb is attached to the pegs with metal cables. When the patient moves his biceps or triceps muscles in the upper arm, or the flexors and extensors in the forearm, the pegs move the cables which, in turn, move the artificial hand. Grasp and release of the fingers is thus accomplished following the pattern used in a live arm or hand.

13. *Can anyone manipulate an artificial limb?*

Yes. But the patient must have the courage, tenacity, and willingness to learn. The orthopedic surgeon must instil this faith and belief in the patient's mind. The surgeon studies the patient, his past training and aptitudes, then determines the type of limb that will best serve *(Continued on page 159)*

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WOUNDED MEN ARE REMADE

(Continued from page 152)

him. If it is possible for the patient to go about his old business, he is equipped to do so. If not, he is trained and equipped for another occupation. Two of the most skilful workers in a mattress factory are men with substitute arms, a result of World War II. injuries. One of the men making artificial limbs has one himself.

14. *Has this war produced many mentally injured cases?*

Yes. Under war strain, so-called normal neuroses are accentuated, causing a temporary breakdown. Human beings can stand only so much.

15. *Can these mental cases be cured?*

Yes. Treatment is now started right in combat zones, and, as a result of this early psychiatric care, few permanent mental cases will result from this war.

16. *Are there many cases of malingering found among the mental patients?*

No; malingering is very uncommon in this war to date.

17. *Are any new psychiatric treatments used?*

Yes. One in particular, called the "uncovering treatment."

18. *What is this treatment?*

A new drug called sodium pentathol is slowly injected intravenously into the patient, who is told to count from 100 *backwards*. Soon after the counting becomes confused and before actual sleep is produced, the injection is stopped.

19. *What happens next?*

Either spontaneously, or prompted by the psychiatrist, the soldier starts talking. He is led to re-enact battle conditions; the psychiatrist acts as a fellow soldier, calls out to the patient to duck imaginary shells, et cetera. Reactions to this are varied. Some men act out the whole battle scene vividly, supplying their own sound effects, ducking under beds as an imaginary shell comes over, flattening themselves on the floor as in a foxhole, talking to unseen buddies. Some hurl themselves at the attending doctor in a flood of tears. At such times, he, acting like a parent of a small child, offers consolation and explanations. It is found that at this time these are more effective and have a more beneficial effect than in later calmer psychotherapeutic interviews.

20. *Is one such treatment sufficient?*

No; they sometimes must be repeated several times before achieving the desired release.

21. *What is the physical aftermath of such* *(Continued on page 160)*

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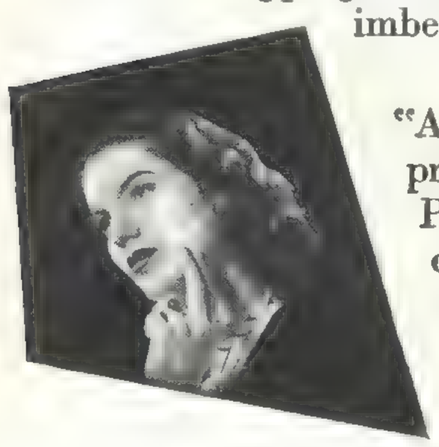

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Take a job! The more women at work—the sooner we win!

WOUNDED MEN ARE REMADE

(Continued from page 159)

treatments?

Emotionally and physically drained, the patient often sleeps twenty-four hours or more, is awakened only for nourishment, is fed a high vitamin diet.

22. *What are the most frequent causes of mental breaks?*

Fatigue, anxiety, fear of "having your number on the next one," excessive noise, the death of a buddy, guilt over killing a young enemy. All of these, and many other causes are responsible for mental cases.

23. *How does a soldier spend his convalescent period?*

Very usefully. A giant program is in force in our hospitals. While convalescing, wounded men are taught languages with the aid of phonograph records. They may study history, diplomatic relations, physics, telegraphy. They can work in a machine shop, learn to run a printing-press. Hospital time is no longer lost time; the wounded man will eventually leave the hospital with more knowledge than he had when he entered it.

24. *What about bedridden patients?*

They can, of course, follow many of the courses outlined above. In addition, they are given physical training, modified to their condition.

25. *What effect does this program have on the men's morale?*

A wonderfully successful effect; it often speeds recovery and reduces the number of relapses. It prevents the development of anxiety neuroses based on a fear of being unable to catch up with a military or civilian future.

26. *Will this program have any civilian significance?*

Yes. This plan will surely be inaugurated in civilian hospitals in the future. In this way, men injured in industry, for instance, will be able to learn more about their trade while they are hospitalized, or even learn a new trade. Children will be able to continue their schooling. Industry already has set hospitalized men to train for jobs that they will assume when they are recovered.

27. *What part can we all play in rehabilitation?*

A vital one. All the medical victories will be useless unless industry realizes that it must employ these wounded veterans. There must be, in every town and village, civic centres where these men can come for vocational and social guidance, organizations which will make every effort to fit the men to the job.

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COUNTRY COUSINS NEVER LIVED LIKE THIS

(Continued from page 133)

from the field; books were lined up in plain carpenter cases.

The dining-room was done in green, in two different tones of medium grass and yellow-green. The floors were painted a little darker—no two greens alike. Under the sideboard shelf were several other shelves for storage space, protected from the dust and the air by a pair of overlapping, green felt curtains. The lamps came from the country store—they were old-fashioned brass or nickel oil-lamps converted to electricity. These had green-and-yellow translucent glass shades. Tin candlesticks with springs and frosted chimneys were used on the table, and a row of them lined the mantel, with ever-changing series of green painted pots of plants. The table had a carpentered top set on two big tree-trunks as pedestals. The chairs were slip-covered in pairs, each pair a different material, in a different green—linen, poplin, and sailcloth. This room had four sets of curtains. For the spring, lettuce-green tarlatan with wide, saw-toothed double ruffles. For summer, yellow-green cotton painted in stripes, splashes, and spatters by hand. For autumn, cotton dyed a shrill rust with bands of artificial leaves sewn on. For winter, stripes of red, green, brown, and yellow.

Both guests' or children's rooms were painted white. Each had very simple, inexpensive furniture. In one, it was lacquered red; in the other, flag-blue—with floors painted and lacquered to match, interrupted by white string scatter rugs. There were no bedsteads, just springs with legs and mattresses. In the blue room, red cotton bandannas shirred and stitched on sheeting, made curtains and bed flounces. The back of each bed, from the ceiling down, was a panel of quilted bed-padding, with a top ruffle and side jabots of bandannas. Large cork panels mounted on thin wooden frames were covered in canvas to match and hung over the mantels for bulletin boards.

The master bedroom had bed flounce, curtains, and slip-covers of butcher's blue denim, saddle-stitched at the seams in heavy white thread. The bedspread and headboard panel were made of quilted, printed patchwork calico. Lamps in this room were the only extravagance—a small, but adequate collection of white eighteenth-century porcelains, on which were finely detailed designs of butterflies, bees, and bugs. Their white paper shades had similar bugs in decalcomania on them. The plain, sturdy, cheap chests in this room were *découpage-ed* in bright, high-keyed flower prints—as high-keyed as the calico—on a grass-green ground. The ceiling was a pale blue, paler than the denim-colour walls decorated with painted clouds. Over all were scattered *découpage* doves, flowers, ribbons.

© 1944, Croton Watch Co., Inc.

WRITE THE RIGHT LETTERS

(Continued from page 148)

visit to the Pacific battle areas, lists the best morale builders:

"First, is consciousness of a job well done; and second, encouraging and cheerful letters from home."

"The people in the United States are damaging the morale of the boys at the fronts a great deal, by things they say in letters," said Rabbi Barnett Brickner to a group of chaplains of all faiths and denominations, on his return from a visit to military and naval forces in China, India, Africa, and Italy. "The families shouldn't write to the men of things about which the men can do nothing."

Admiral Thomas C. Hart, returned in April from a tour of the Pacific, said that all the men he had talked to asked how things looked back home. "From their questions and the little that they say, I feel they are not altogether satisfied in that respect. They probably hear stories which are not always true, and which may be magnified in the telling.... I believe that is something we here at home should think about."

It seems that a lot of letter-writers don't bother to try to visualize where the man will be when he opens the letter. Andy Arcari, the accordionist who accompanied Gary Cooper and Phyllis Brooks on the USO tour to Australia, spoke of men "packed twenty at a time in foxholes built for four," receiving letters complaining about crowded wartime trolleys.

A Captain in the Army Air Force, just arrived here after nineteen months in North Africa and Italy, says, "I am positive that most people are not writing the right letters to their men. Above all, a woman should write to her man of her love; and second, of every detail of her daily life and thoughts. She should transport the life at home to him as clearly as words make it possible, for he wants so much to live that life vicariously."

Writing and writing, and keeping on writing, is war work, important war work. From somewhere in England, John Steinbeck wrote, "Letters are nearly the most important things that happen and don't happen. They are the single strings; and when they are cut, the morale of that man is shattered."

Lt. Comdr. Leslie Glenn, the inspired minister of Christ Church at Harvard, later the President's Church in Washington, is now Chaplain on the U.S.N.R. Midshipmen's Naval Training School in New York *(U.S.S. Prairie State)*. He says, "We should remember that the men away fighting are singularly out of touch with world-wide trends. They need the intellectual background for peace-making. They need to be told and retold about what they are *(Continued on page 163)*

Dress Rehearsal

"It's complete, Paul, dear—or will be, as soon as you come home. And, meantime, your bride isn't forgetting how to sit across the candle-lit table from you and be your perfect hostess. So I've arranged things just as I'll have them for you . . . with soft candlelight, the beautiful sterling silver we chose before you left, sparkling crystal, and our snow-white linen. In my imagination I can see you sitting opposite me—just as you will be doing some day soon."

Often the most prized possession of a newly married couple is one of the lovely solid silver patterns made by craftsmen of Reed & Barton. For it radiates pride of ownership, beauty, and enduring value—a precious contribution to the gracious life that will be theirs.

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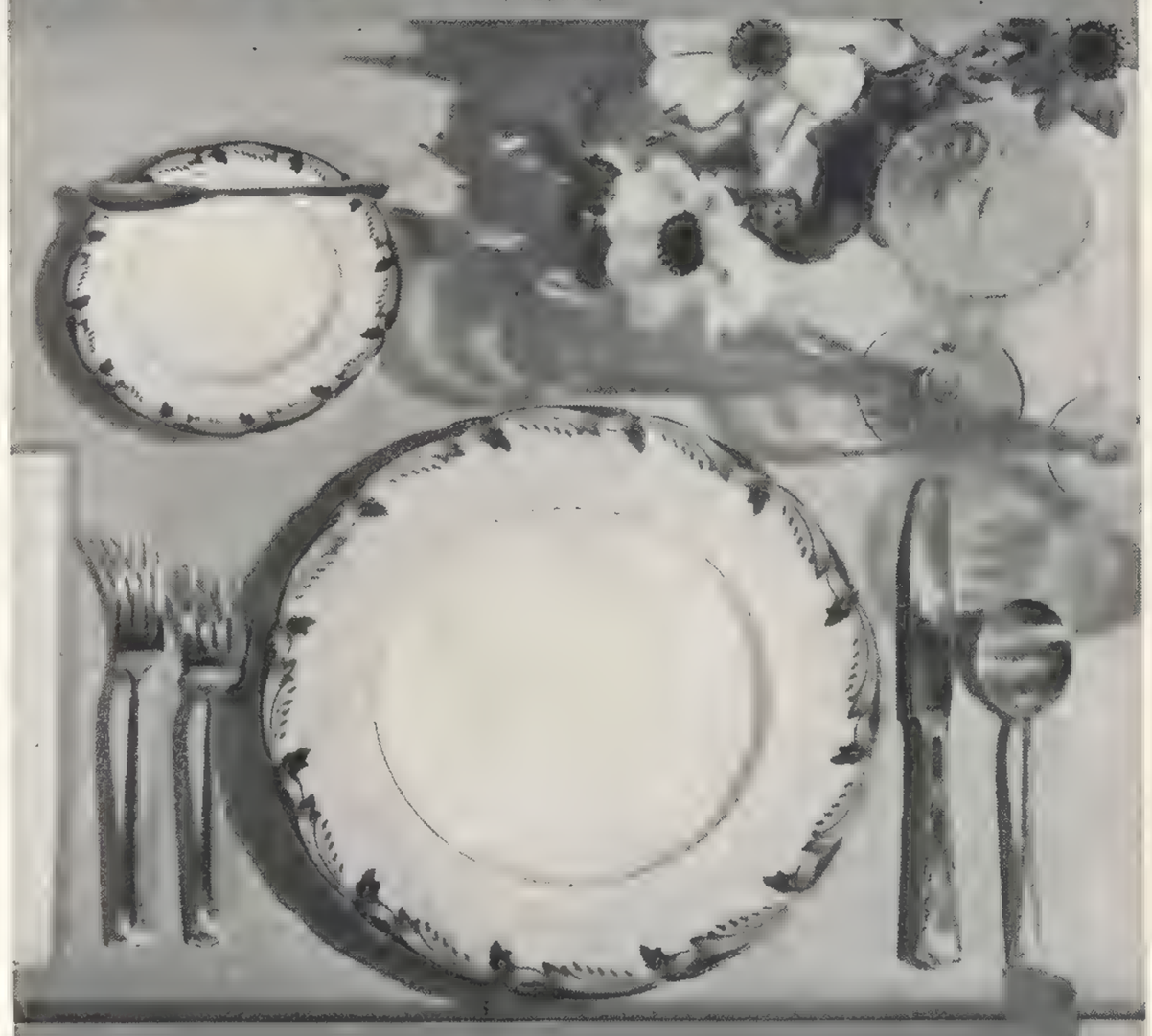

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LENOX INCORPORATED - - Trenton, N. J.

WRITE THE RIGHT LETTERS

(Continued from page 162)

fighting for. The post-war world will be peopled with these millions of returning men, many of whom may have been out of touch with progress in thought since 1939. To help the intelligent, reflective man to keep up with intellectual life is one of the most important things a woman can do. Send him as much material from papers and journals as you possibly can. The post-war years are going to be difficult even if the men coming home are 'well informed'!"

The tragic problem of men and women trying to stay together via the mail was discussed by Captain Maurice Witherspoon, district Chaplain for the Third Naval District. Recently returned from every theatre of war, he said, "It is, of course, an accepted fact that a wife's letters are of real value to a man's morale.

"A relationship between a man and woman need not dwindle with the physical separation. It is hard, of course, and yet so often it can grow and develop through letters. Relationships often grow much closer by benefit of mail, because people will put on paper far deeper thoughts and feelings than they would say to each other's face.

"This is a great day for wives. Never have they seemed more beautiful, more perfect, nor been more longed for by their husbands! With the right kind of letters, I know a woman can control a man's feelings—and yes—his actions, no matter how far away."

When there is really bad news, the man must, of course, be told. No man wants to feel he is being "protected" from the things he should know. Lt. Chandler, Navy Chaplain back from the foggy Aleutians, says, "There is an art to breaking bad news to a man who can do nothing about it, and who, also, will not hear of it until long after it has happened. The art is to keep the man from being shocked, and yet keep him assured that he is not being 'shielded.'"

No man wants a lot of phony letters filled with forced good cheer. And no woman is going to feel close to a man if she writes these phony letters. She wants to show her hand, and spill her heart. How good if, in all honesty, a woman's constant letters can be full of hope for the future, full of pride in that job he is doing, full of faith in why he is doing it. Such letters are the secret weapons for winning this war...the weapons that lie in every woman's hand.

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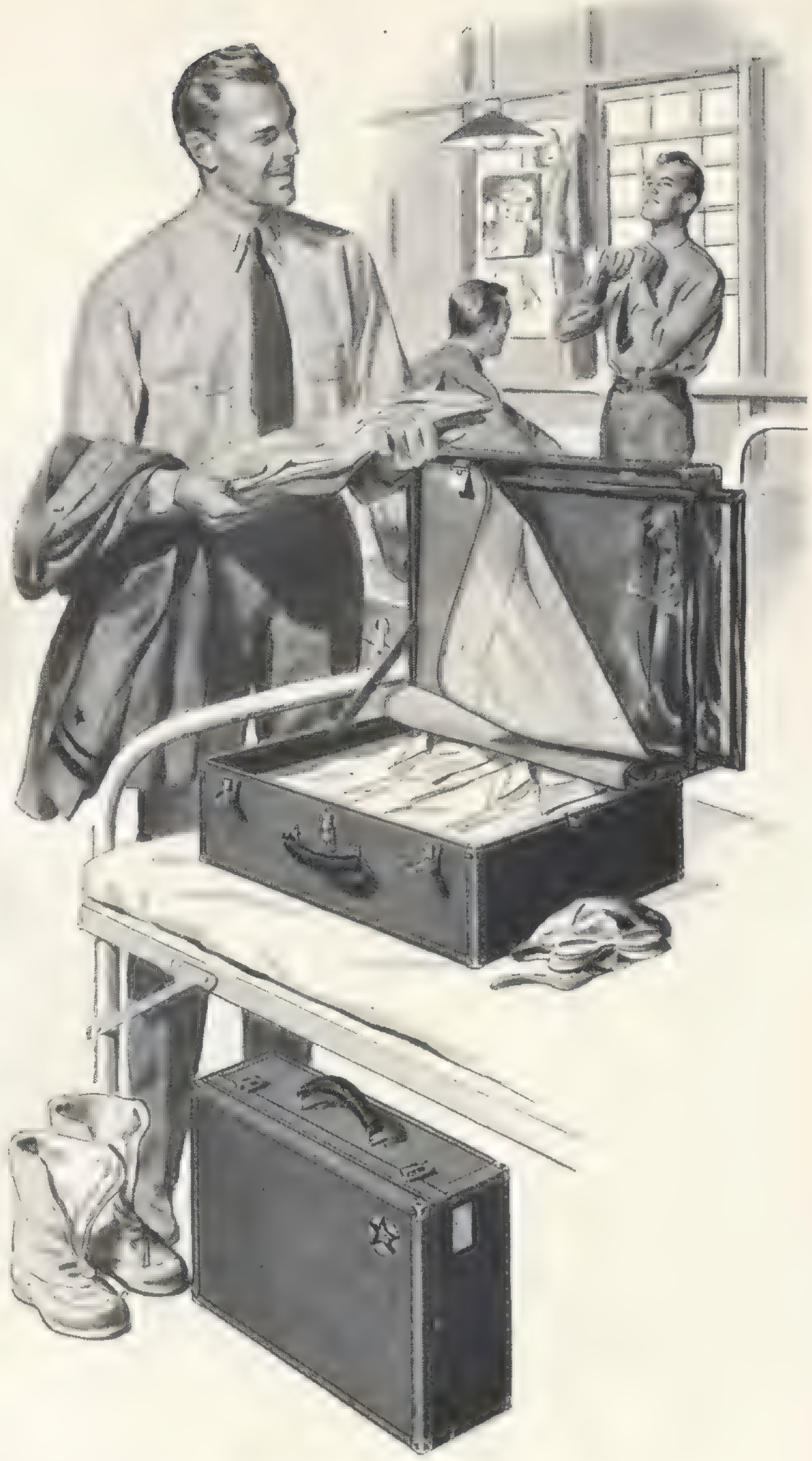

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"Seapack" luggage was designed in co-operation with the Navy. According to the flyers themselves it's "just what the doctor ordered" for "shipshape" stowage of valuable personal equipment in sub-zero or tropical climates.

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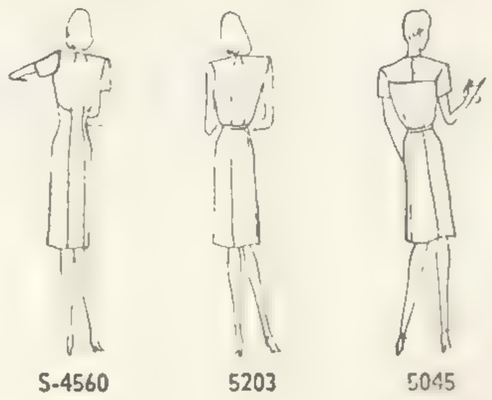
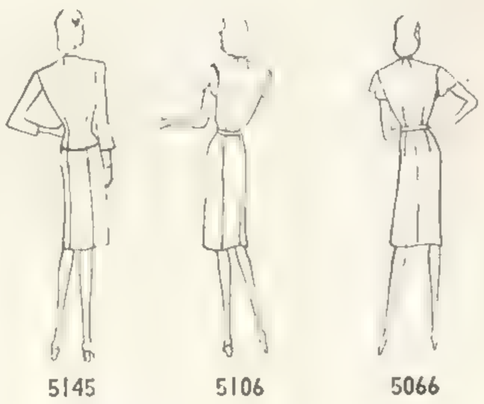
Shoemakers Since 1874

DESIGNS FOR DRESSMAKING

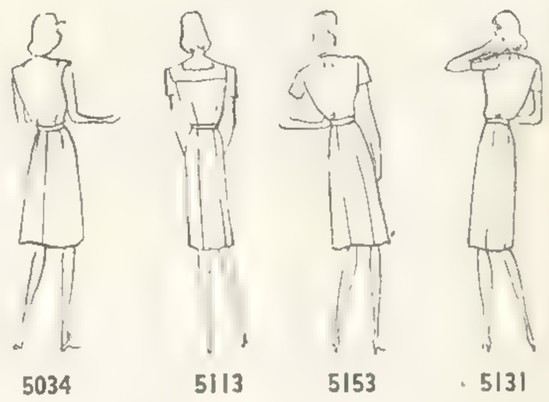
Back views of designs, pages 140, 141. Design No. S-4560: back panel and yoke are one. Sizes 12 to 20 (30 to 38). No. 5203: wide-shouldered dress. Sizes 12 to 20 (30 to 38) and 40. No. 5045: sleeves cut in one with back-buttoned yoke. Sizes 10 to 20 (28 to 38)



Design 5145: one-piece dress with two-piece look in back. 12 to 20 (30 to 38), 40 and 42. 5106: summer shift, panel skirt. 12 to 20 (30 to 38 and 40. Design No. 5066: bias shoulder ruffles softens the front décolletage of this slim sheath dress. Sizes 12 to 20 (30 to 38)



5034: "Easy-to-Make" dress; shorts. 12 to 20 (30 to 38). No. 5113: "Easy-to-Make" design. Sizes 12 to 20 (30 to 38). No. 5153: gored-skirt dress. 12 to 20 (30 to 38), 40 to 44. No. 5131: slim little dress with Patented Contour Closure*. Sizes 12 to 20 (30 to 38)



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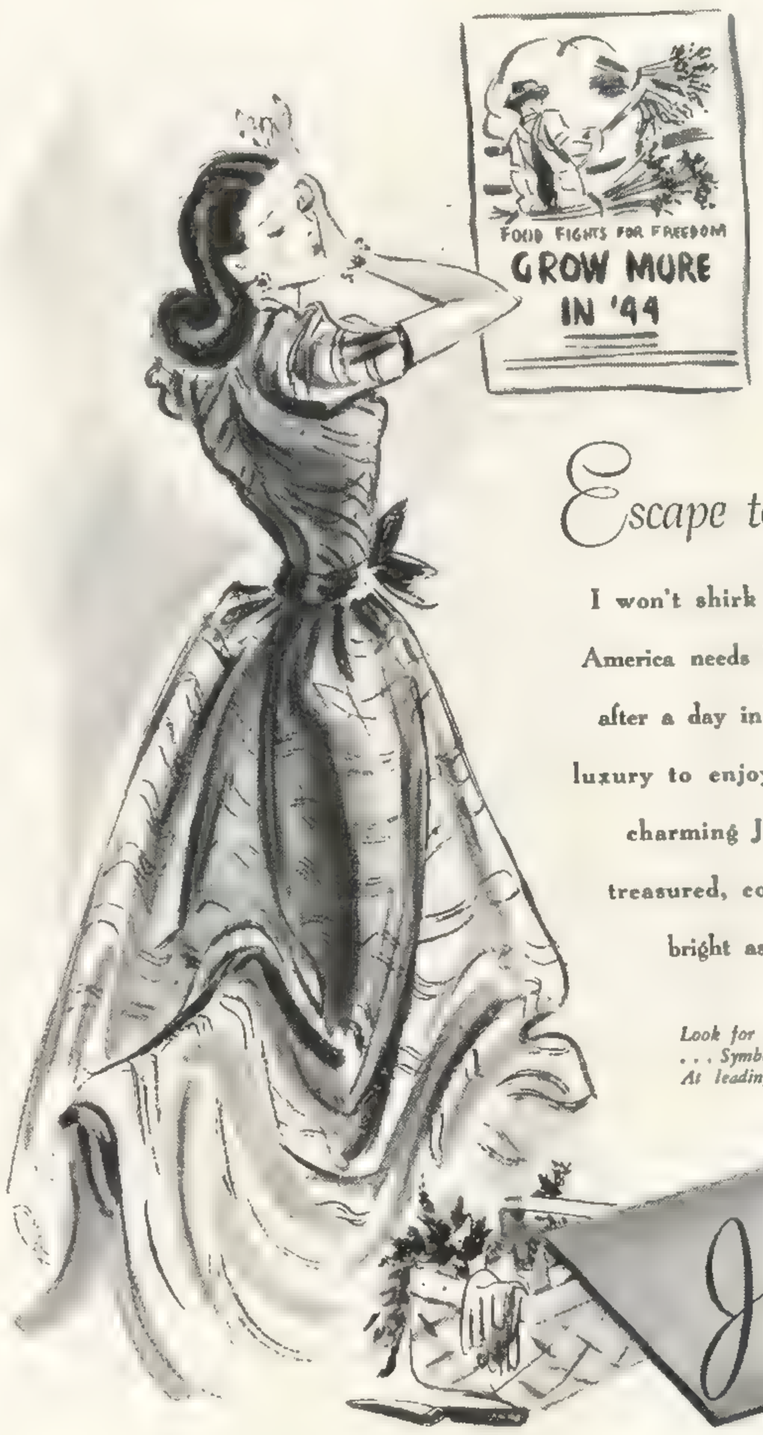

Escape to Beauty

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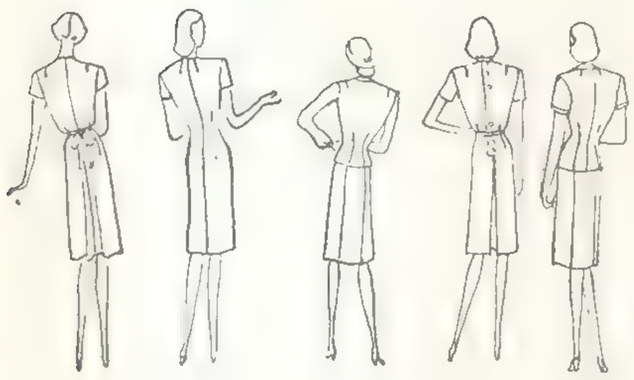
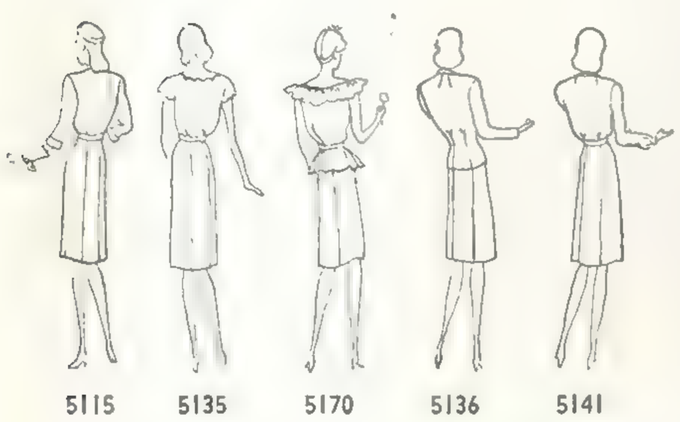


Designs from pages 140, 141. No. 5204: bow-back dress. Sizes 12 to 20 (30 to 38). No. 5127: beltless dress. Sizes 12 to 20 (30 to 38) and 40. No. 5123: suit-dress. 12 to 20 (30 to 38). No. 5151: back-buttoning dress. 12 to 20 (30 to 38). No. 5143: suit-dress. 12 to 20 (30 to 38).



5115: Shirtwaist dress. Sizes 12 to 20 (30 to 38), 40 to 44. 5135: scalloped dress. 10 to 18 (28 to 36). No. 5170: peplum dress. Sizes 12 to 18 (30 to 36). No. 5136: "Easy-to-Make" suit-dress. Sizes 12 to 20 (30 to 38). No. 5141: "Easy-to-Make" suit-dress. 12 to 20 (30 to 38).

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PARIS WEARS DEFIANCE

(Continued from page 108)

in contrast to the Black Market, the Pink Market.

The most striking thing about the new creations of the French mode is that most of the innovations are inspired by poverty. For example, it was soon discovered that ribbons could be sold without a ration coupon. Therefore, blouses and skirts were made of coloured ribbons—belts and hats, also. The High Couture copied these creations—and did wonders with the theme.

The absence of stockings was quickly felt, for the Germans immediately looted the shops of all stocks. Throughout France, this joke went the rounds. A German officer said to a *couture* saleswoman: "Now it is the Berlin women who wear silk stockings." And the Frenchwoman replied, "Yes, but when a Parisienne wears cotton stockings, cotton stockings become the style."

Thus Spirit triumphs over Force.

When the cotton stockings were gone, Frenchwomen wound their legs with multicoloured strips of ribbon—and the *Haute Couture* copied them.

Embroidered shawls—the prewar variety—were also unrationed. Quickly, Frenchwomen discovered that two shawls, even dissimilar ones, could be sewed together to make a skirt. The more dissimilar the shawls, the more amusing the skirt. Dressmakers gathered unexpected ideas from this, too.

Every month, each new German restriction was countered by some new bit of bravado, by some dodge so clever that the conqueror refrained from protesting—for the sake of Goebbels' peace of mind. Thus, there was the battle of the hats, the battle of the buttons, and the battle of the belts—not to mention the kick of the new sandals—in the German rear.

The midinettes—who had no money—wanted to refurbish their old hats.... They used a great variety of materials: oilcloth, cardboard, odds-and-ends of all kinds. Result—some quite architectural creations, and—further to annoy the Germans—they often introduced little houses, little reproductions of villages, or châteaux, on their hats. The *Haute Couture* took up this idea, too, and produced hat-pictures worthy of the masters of the French school. This angered the Germans, and they churlishly forbade this style.

Collars and buttons, which were being made of ceramics (the use of *earth* was not forbidden!) took on enormous dimensions in order to conceal old-fashioned shoulder-lines and neck-lines, or worn seams and edges. One artisan who sculptured wood for buttons—they were works of art—described his workshop as "The Forest comes to the aid of Fashion." Patches, in the Harlequin manner, became very chic—because they were the means of mending old *(Continued on page 173)*

Minute Stocking Film

GRAND NEWS FOR YOUR BARE-LEGGED BEAUTY

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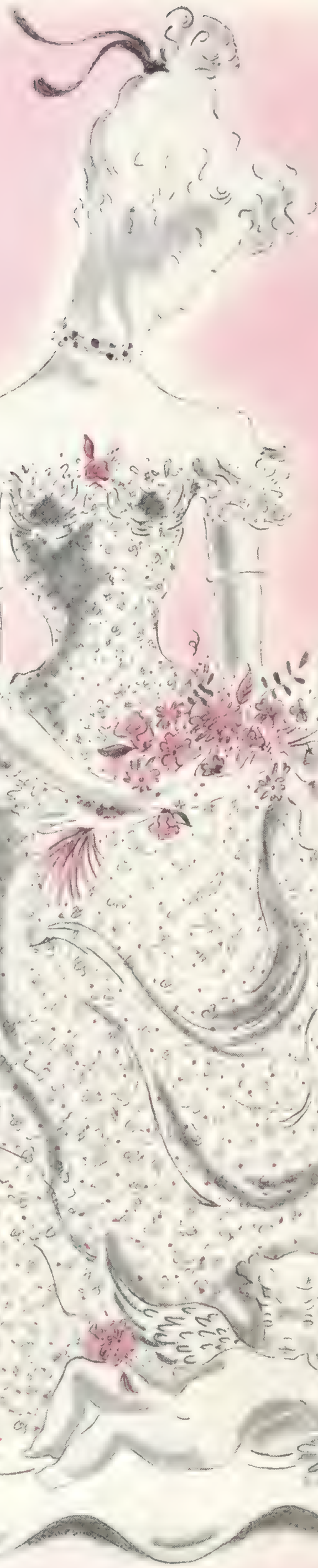
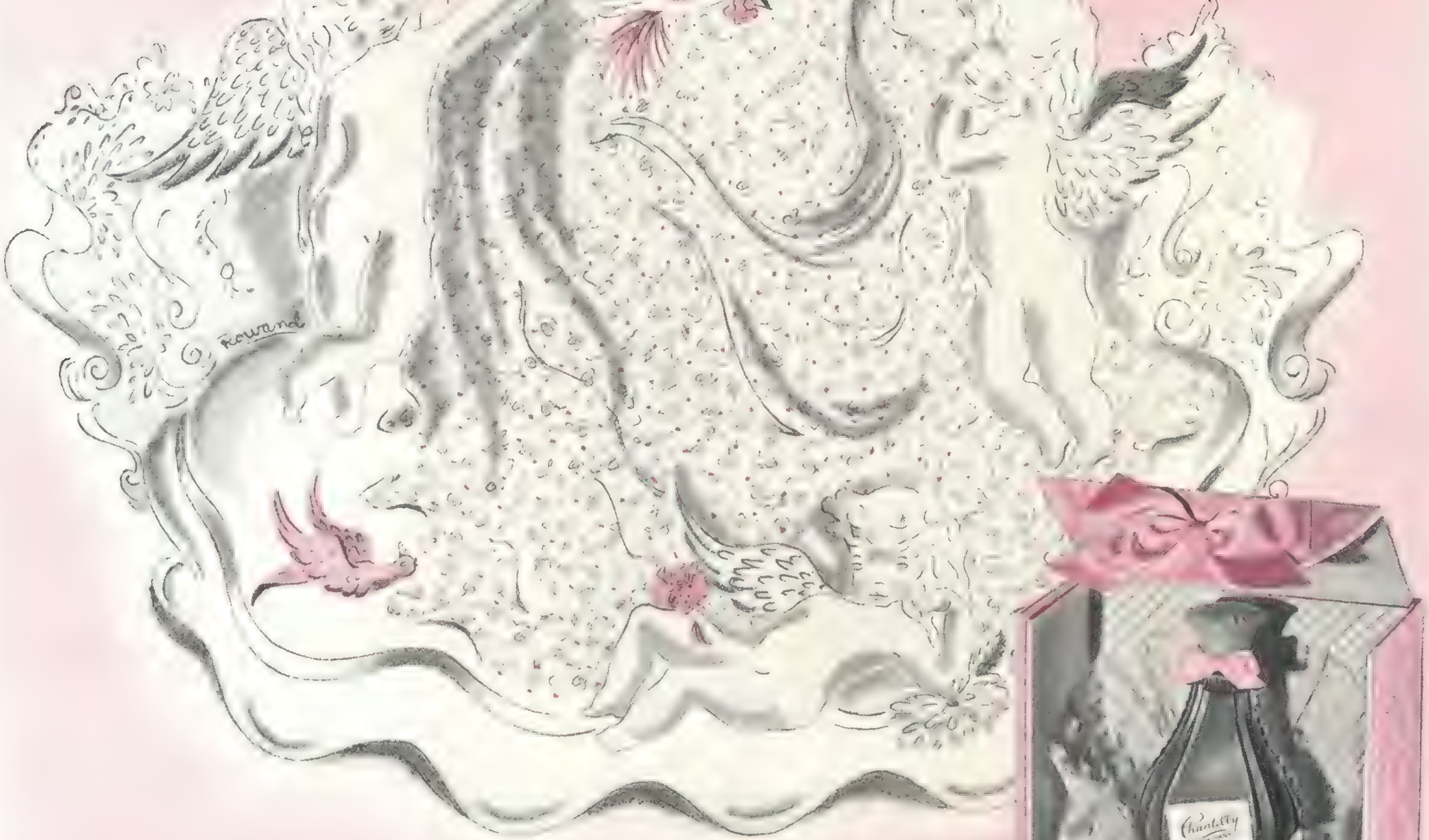


A Lady, be lovely!



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MY SHORTS

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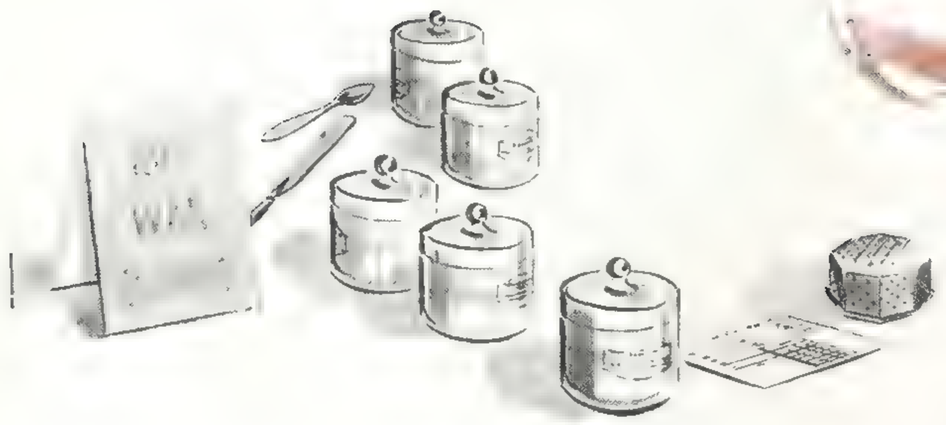

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PARIS WEARS DEFIANCE

(Continued from page 166)

garments. Placed cleverly, they disguised the old, pre-war lines of clothes.

As for shoe soles—there was less and less leather, less and less wood. Soles were made of raffia, or cardboard covered with all sorts of materials; of cloth covered with tar. Uppers were made of strips and bands of innumerable kinds of material.

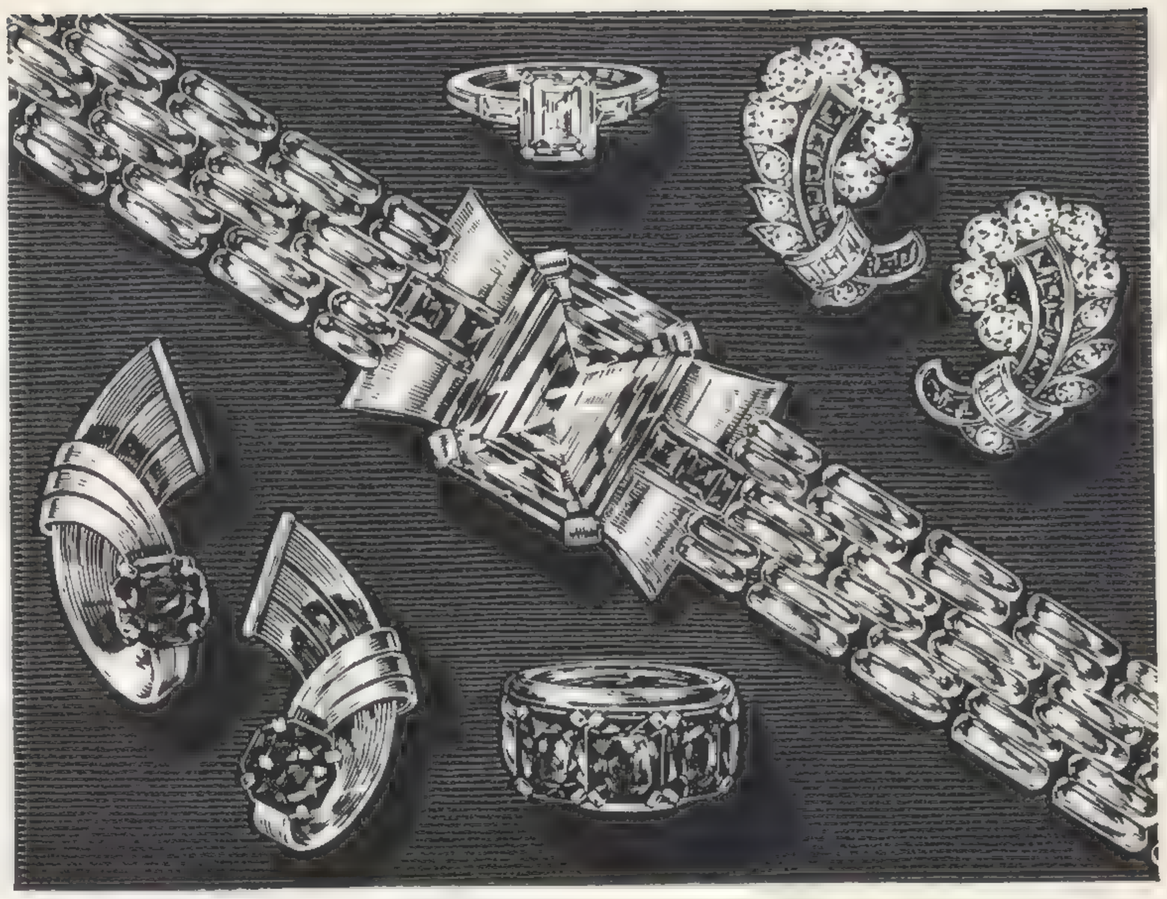
The battle of the belts was a very funny one. They were printed, they were hand-painted. They offered wonderful opportunities for showing signs of revolt. For example, multi-coloured V's were interlaced with arabesques. Current means of transportation—the scooter, the horse-and-cart—were painted naïvely on belts... as a reminder of better days. These belts were called the "*Provisoires.*" One belt, called "Long Ago," was illustrated with still-lifes of forgotten dishes. One, a musical belt, bore the notes of "It's a Long Way to Tipperary." Belts laughed in the midst of our tears. It was amusing to explain to the brutish Germans that the music was "*Laval-qui-rit*" (Walkyrie) by Wagner, that those V's were the very ones that Goebbels himself was printing.

In short, contrary to the past, fashion was being born not from *luxury* but from *poverty*. And it was being supported by those who formerly were unaccustomed to getting their clothes from Patou, Heim, and the other great couturiers—because their money, in other days, went into things which the war has now suppressed.

I was made aware of this evolution when my friend, Masson-Forestier, to whom we owe so many beautiful albums of the *Figaro Illustré* before the war, came to me to ask me to prepare, with Michel de Brunhoff, a book recapitulating all these new developments.

The book was to be printed in Lyons—or in Switzerland. Unfortunately, at the moment when the first drawings were ready, I was condemned, by Vichy, to be interned...but I escaped. Masson-Forestier had little better luck, because shortly thereafter his magazine was suspended by German ruling.

But nothing will keep the spirit of Paris (where the people and the *couture* are more than ever united) from manifesting itself. Nothing will keep certain dressmaking houses from helping us in the "Underground" war—where even trick belts are useful. The battle of Spirit versus Force continues. ...As for me—I am betting on Spirit.



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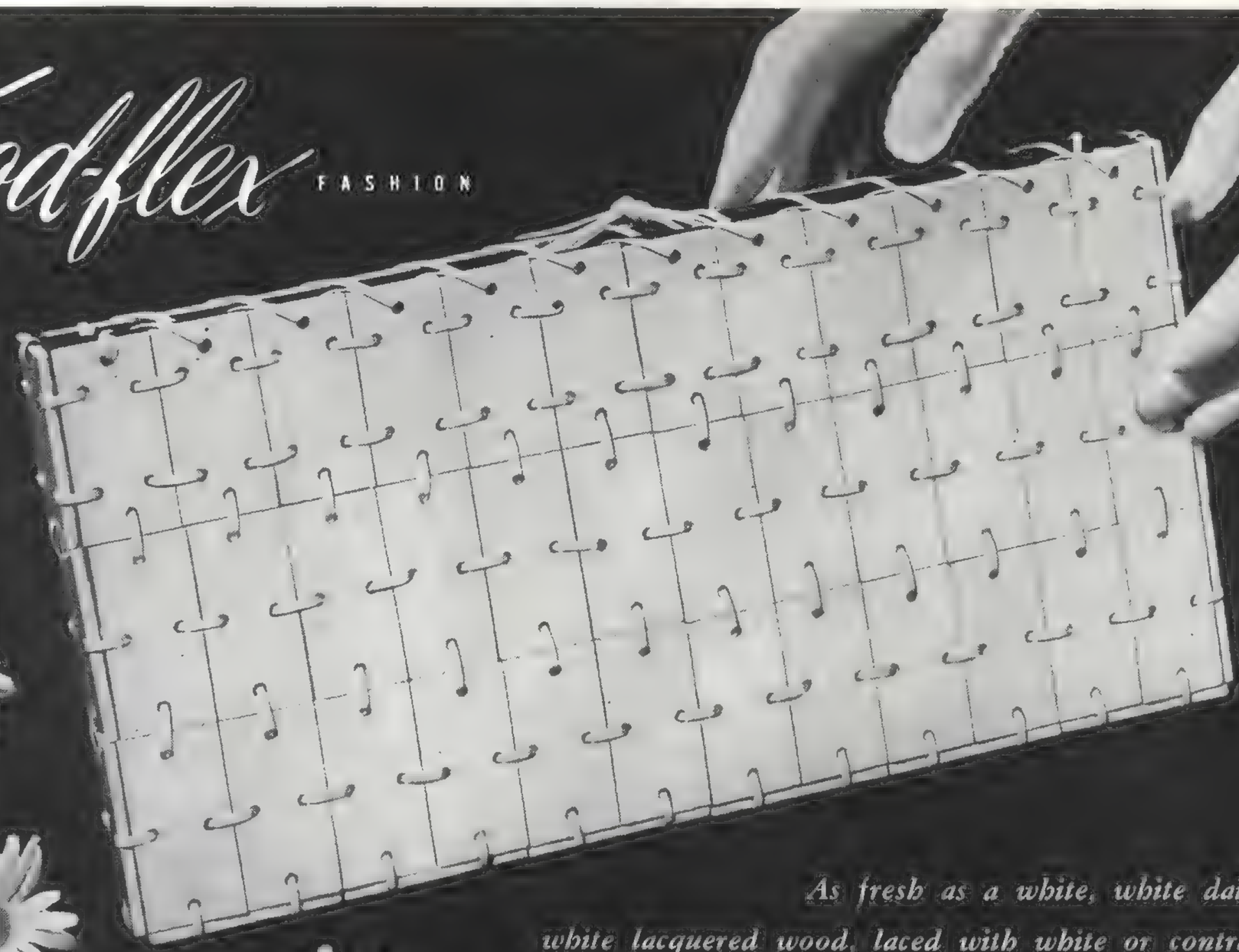

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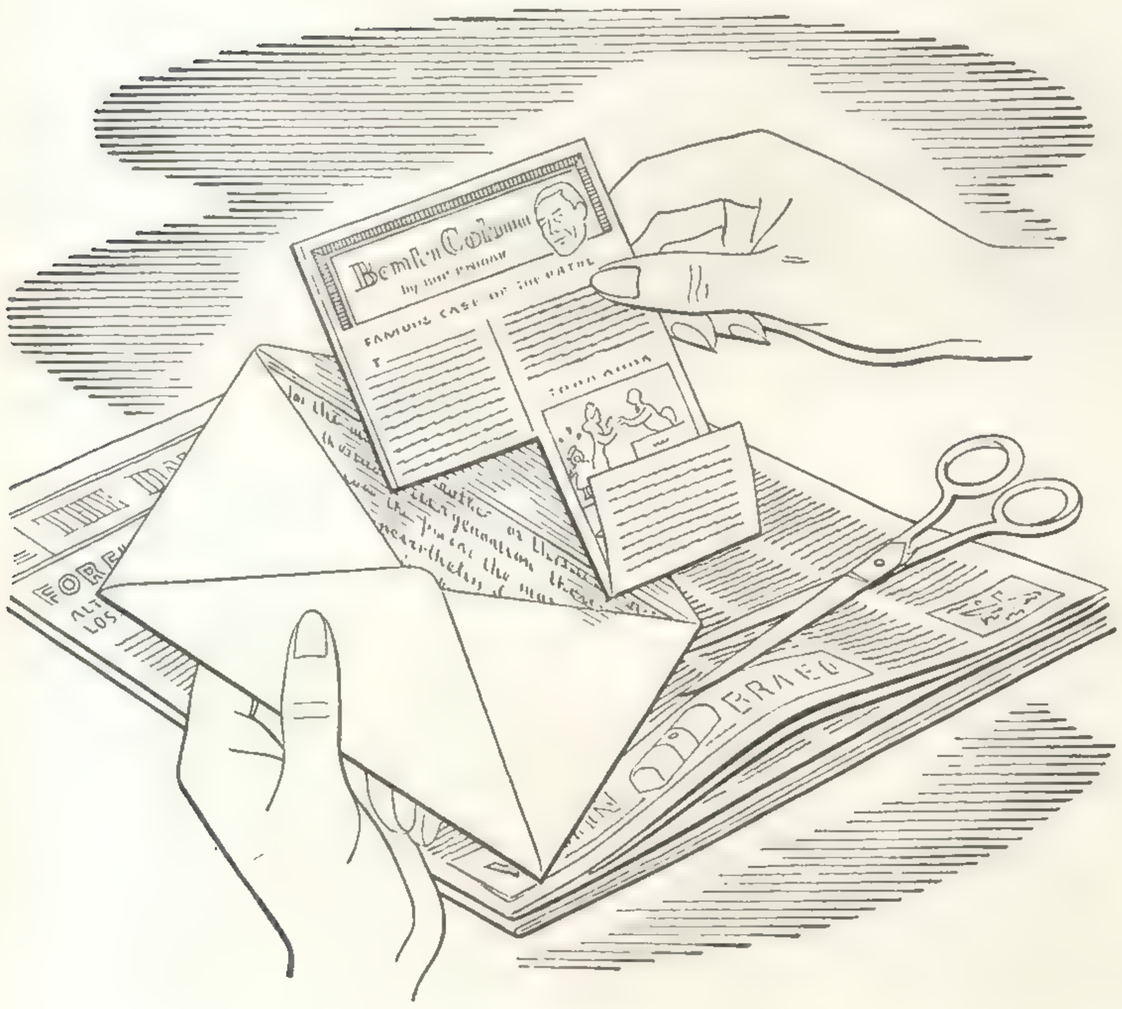

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GOLDEN AGE OF MUSIC

(Continued from page 137)

Oscar was asked after the concert how it felt to play with Toscanini, he replied, "You don't play WITH him; you play UNDER him."

Yet Toscanini himself is a modest man. At a private gathering last winter, Horowitz gave a reading of Prokofieff's latest Piano Sonata, and a music critic inquired of the Maestro how he liked it. His answer was, "How would I know? I am only a musician, not a critic."

Our orchestras are much better than those of yesteryear. I do not believe that in the whole history of music any country ever had orchestras as good as our great three—the Boston, with Koussevitzky; the Philadelphia, with Ormandy; and the New York Philharmonic, with Rodzinski. Once upon a time (in the Victorian-Edwardian Era) there were about half-a-dozen symphony orchestras in the United States; in this year of 1944 we have over two hundred, at least twenty of impressive quality.

The ancients would have scoffed at the idea of young American conductors, but now they are popping up all over the place, with the high accomplishments of Frank Black, Howard Barlow, Leon Barzin, Bernard Hermann, Sylvan Levin, and Leonard Bernstein, the last-named making his sensationally successful début at a few hours' notice, as a substitute for Bruno Walter with the New York Philharmonic. All those chaps have sure ken of the classics, but also are expected to achieve, and do achieve, convincing grasp of the most complicated modern compositions.

$30 Was a Season's Pay

To me, all that seems exceedingly Golden-Agey. So is the pay of orchestral players, averaging about $60 weekly in the larger cities, against the days when the New York Philharmonic was a co-operative organization owned by the members, who shared the profits. Sometimes they received as much as $30 for a whole season's work. Nearly all of them, to eke out a living, had to teach, and play in theatres, restaurants, and at dances, picnics, and the like. It was common custom for a symphony man of the Golden Age to send a substitute to the concerts whenever he had a better-paying engagement elsewhere.

Some of the operettas, musical comedies, and revues of the past forty years, both abroad and here, may justifiably be put in a class with Johann Strauss, Milloecker, and Offenbach. Quite a number of the modern writers of such music, and some of their librettists and publishers, became millionaires, which surely never happened in the gilded days, especially as there was no copyright protection.

There is a far greater audience today for concerts and opera, thanks again to radio, the phonograph, music journals, slews of books on music, and generous space devoted to the subject by the daily newspapers. The 1944 listener knows music better than did grandpa and grandma. They used to go hear this or that star at the Metropolitan; now we mostly like to hear the opera itself and the conductors. The exclusive *(Continued on page 175)*

any barman can tell you how to make a limited supply of liquor go farther

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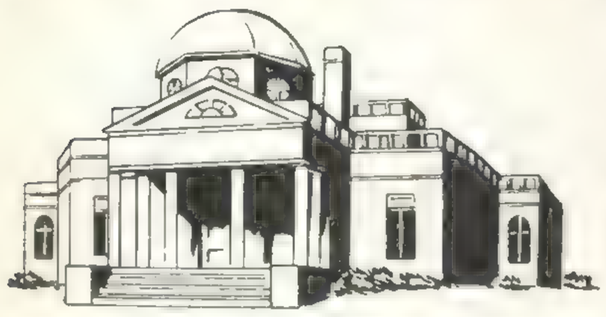

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GOLDEN AGE OF MUSIC

(Continued from page 174)

boxholders of the Golden Horseshoe (now democratized into availability for anyone with the price) came late, habitually after dinner at Sherry's or Delmonico's, and often were hissed for their loud chattering.

Everybody pays attention to the Metropolitan conductors now, and we have a quartet of real first-raters in Szell, Walter, Beecham, and Sodero. How different though, in prehistoric times. Nahan Franko, when he was a Metropolitan concert master, once filled an emergency by substituting for an indisposed conductor. Later that evening he led the music for a dance in the home of the elder Mrs. William K. Vanderbilt. "I saw you at the Opera tonight," he said to the hostess, "what did you think of my work?" "What did you do?" she asked. "Oh," replied Nahan, "nothing much. I was merely the conductor."

The Traditional Italian Sob

Melba had doubtless the loveliest voice that ever delighted American ears, or any others, but she was a stick of an actress and utterly unable to give convincing dramatic portrayals of the kind we now have from even some of our younger artists. Men like Warren, Thomas, Singher, Ruffo, Eddy, were never surpassed in quality of voice and command of delivery by the oldtime baritones. Pinza is all-round the best basso the Metropolitan has had, with the exception of Chaliapin. Margaret Harshaw, a new American find, has a contralto of rarest magnitude and beauty, not unlike that of Schumann-Heink; Kullman and Peerce, also Americans, are tenors of pure tone and faultless style, although neither possesses the power or heart-pull of Caruso. Who ever had? But it should be remembered that he died only twenty-three years ago, which was some time after the dear old Golden Age. Heroic, eloquent, the enduring Melchior is a Wagnerian tenor after anyone's heart.

American singers can detonate, warble, strut, and fling themselves about with as much abandon and passion as their foreign forebears. The traditional Italian sob has become part of the stock-in-trade of every fairly good American tenor. In the coloratura field, Lily Pons does roulades and trills as fast and scintillating as could be desired from any florid soprano, and until a few years ago Tetrazzini, Hempel, Galli-Curci, and Barrientos did it, too, and sang lyric rôles equally well.

Experts will agree, I think, that Piatigorsky and Feuermann (dead only a couple of years) never had superiors as cellists. Jean Gerardy, the dark-eyed, picturesque young Belgian, was immensely popular around the turn of the century, but his tone was sugary and his style super-sentimental—a sort of Sinatra of the cello. A great prankster, too, off-stage. He toured with Ysaÿe in this country, accompanied by their manager, R. E. Johnston, who had a wooden leg. One night in a Pullman sleeper, while the Negro porter was making up the drawing-room bed, Gerardy pretended to help Johnston off with his shoe. Previously, however, he had induced him to unfasten the strap that held the *(Continued on page 176)*

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"THE SEA'S SMARTEST SWIM SUITS"

GOLDEN AGE OF MUSIC

(Continued from page 175)

wooden leg to the knee. Gerardy tugged and tugged, and suddenly the leg came off in his hands, to the horror of the porter who ran screaming from the room.

Looking backward over the roster of pianists, the legendaries will tell you that Liszt and Anton Rubinstein were kings. I grant that, but the royal line of succession did not end with them. Arthur Judson, America's leading managerial tycoon, echoed my view the other day when he said that never before have we had as many remarkable keyboardists as at this moment. And he didn't mean only Horowitz, Lhevinne, Serkin, Casadesus, Artur Rubinstein, Hofmann, Iturbi, Gieseking, Schnabel, and Bauer. There are several dozen young Americans who can do all sorts of things with Bach, Beethoven, Brahms, Chopin, and the most daring modernists. Very recently, a lad named William Kapell played the second Rachmaninoff Concerto with the New York Philharmonic, and stood the listeners on their heads for fourteen recalls. Like the present-day violinists, our pianists outshine their ancestors in extensiveness of technique, variety of dynamics, and versatility of repertoire—even though they are shorter in hair and showmanship.

No Hirsute Forest, but...

None of them sports the hirsute forest of Paderewski's dome or converses with the audience, like De Pachmann, entrancing interpreter of Chopin. Monkey-faced and impish, he used to be spoken of as the "Chopinzee." Part of Moriz Rosenthal's public build-up, aside from his fabulous speed and strength on the piano, was much-quoted caustic wit, chiefly at the expense of his colleagues. Once, when he was seated next to an old lady at a d'Albert recital, she became nauseated, and the sharp-tongued Moriz whispered, "But, Madame, it isn't as bad as all that." The later pianists are not generally as cruel, even though there is the story of Godowsky, listening with Rachmaninoff to the performance of one of their rivals. "He's leaving out a lot of notes," said Rachmaninoff. "Yes," was Godowsky's kindly reply, "but they're better than the ones he's playing."

When did America ever before have the concentration of musical greatness now here, brought about by the two world wars of this century? With few exceptions, all the leading composers, conductors, musicologists, singers, and instrumentalists are living in this country. In 1876 there was only one symphony by an American, Paine; now a score or more of American composers are able to shake a symphony out of their sleeves every few months. That alone should hold the Golden-Age anecdotagers and their pious *da-da*.

Even George Gershwin had planned a symphony, he told me several weeks before his premature death. Aware, however, of his lack of early training in counterpoint, he cabled to Stravinsky in Paris that he would like to study with him. "How much did you earn last year?" came back from Stravinsky. "About $200,000," informed Gershwin. The answer flashed from Stravinsky, "Then you teach me."

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BUYING WAR BONDS

(Continued from page 101)

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The Series E Bond is redeemable at any time after sixty days from date of issue. But it's unpatriotic to cash Bonds in—except for the direst emergency. Hold on to them until they mature; otherwise, you're committing a breach of promise. And you get the biggest interest return as the ten-year maturity date nears.

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No. Interest from War Bonds is subject to the Federal Income tax, although it's exempt from state taxation. But you can report the interest received in either of two ways. You can estimate the amount that accrues to you on your Bonds each year and report that or you can ignore the entire matter until the day your Bonds mature and you get $4 for every $3 invested. Then you report the extra $1 and pay tax on that.

Is there any limit to the War Bonds that one can buy?

Only $5,000 worth of Series E Bonds can be bought within one year. But you can buy during a year $100,000 worth of Series F or Series G Bonds, which mature in twelve years instead of ten. Series F Bonds are also *appreciation* bonds, but Series G Bonds are *current income* bonds, which means you pay their face value (for instance, $100 for a $100 Bond) and then collect interest at the rate of 2½ per cent. per annum, which is payable semi-annually by Treasury cheque, every six months as long as the Bond is held, or until maturity.

When is the time to buy War Bonds?

The Fifth War Loan Drive extends from June 12 to July 8. Buy double the amount that you normally buy during this drive. But don't stop then. Buy before then. Buy afterwards. Buy regularly. Buy until it hurts. Put more than 10% of your income into Bonds. Besides building a secure, very personal lode for your own claim after the war, there's a much better reason for putting every extra dollar, every saving you can effect, every luxury you can deny yourself, every bonus, every windfall into War Bonds. Even if there were no interest, no payment-back-in-ten-years, if all you could make and save and raise were All-a-Gift, it would not be too much for the women of America to do.

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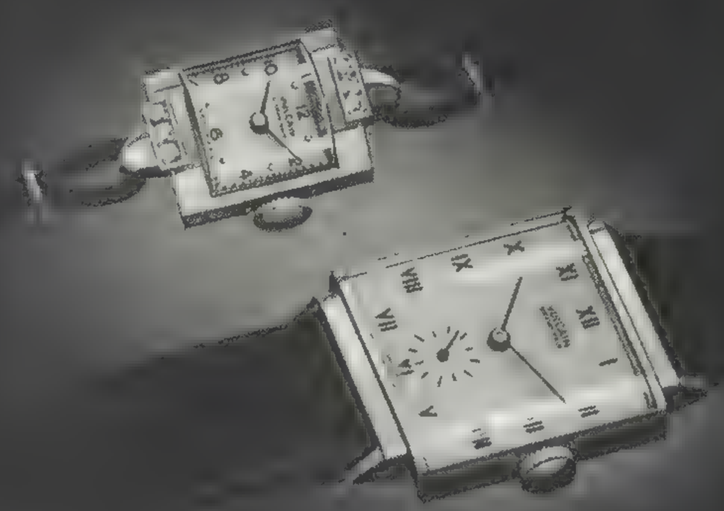

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630 Fifth Avenue, New York 20, N. Y.

IT WASN'T A SMALL MAN'S WAR

(Continued from page 124)

or chewing tobacco...?" Unanimously they look at me. I come closer and take their orders.

"I'll be right back!"

"Don't hurry!"

I am broken-hearted. But when I come back they give me a good welcome. They eat heartily.

"Boys, it's getting late! We have to go back to the barracks. At least we should have one load! We can't go back with the wagon empty!"

They seem to agree to a little exercise. The wagon is filled up. They put their axes back on their shoulders, and the same fellow runs his finger over the blade to feel its sharpness.

I resume my place half a block away, and we start to march.

To show my authority I take out the little billy club.

We have tent drill, out in the open in a big wind on a sandy plain. It looks like a desert. Everybody gets his tent. I put mine up, too, but the pegs won't hold in the sand. I think I have it all set, and after all my trouble a gust of wind comes and the tent blows away.

The Colonel passes and sees me in distress.

"What's the matter, son?"

"The darn pegs won't hold, sir."

"Why don't you move back a foot where the ground isn't so sandy?" Then he adds, "I hear you're an actor. What do you do?"

"Make people laugh, sir. I dance, sing, tell jokes..."

"Tell me a joke."

"Columbus played a dirty trick on the Germans when he discovered America, sir."

* * *

Gas mask drill. The Sergeant yells, "Gas!," and we are to throw our helmets off in back of us, get the mask out of the pack in front, and slip it up onto our faces. In ten seconds!

"Gas!"

I push my helmet back off my head. And it hits the peg of my tent and the tent flies away in the wind. With my mask on I run after the tent. I trip on a stone and land on my face, the mask in the sand.

It breaks up the whole company. The Colonel, who is watching, laughs until there are tears in his eyes. I try to set up my tent, and the Sergeant shouts,

"To hell with the tent! We're on gas-mask drill now!"

So we start the drill again.

"Put your helmet on!" the Sergeant shouts at me. I put my helmet on.

"Now get ready! When I yell 'Gas!' you got ten seconds. And this time make it right!"

I move near the next fellow's tent, in case of accident. Everything goes all right this time.

We strike our tents, roll them up on our backs, and march to the gas house, a brick building that looks like an old mill. Inside the instructor says,

"Now you can see the fumes through the glass. Looks like smoke. Anybody smell gas?" Nobody smells gas. "To give you an idea what it smells like I want *(Continued on page 179)*

From one of America's finest regions for the production of dry, white table wines comes Widmer's Neapolitan Brand Chablis . . . a special vintage wine of rare zest and delicacy.

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IT WASN'T A SMALL MAN'S WAR

(Continued from page 178)

you to lift up your masks just a little at the side. Just to get the sense of it... so you'll be able to recognize it."

I diligently lift the mask up and give myself a good one. And I pass right out on the floor.

* * *

It is evening, and the officers are giving a party at the Y.M.C.A. They have a little piano on the stage. We have just finished supper and are waiting for the bugle to blow at nine o'clock. The officers are finishing their banquet. There is a side door, and it's open, and I can see the stage. A soldier is singing, "My Wild Irish Rose." I edge myself in.

"Can you play 'Oh, Marie'?" I ask the piano player.

Uninvited, I get up on the stage and sing.

I see the Colonel in the front row, smiling. I tell some jokes and look down at him and say, "Hello!" Then I give an imitation of myself taking two weeks to learn about-face.

Next morning, when everybody is lined up, I am absent. The Sergeant comes around.

"What's the matter with you? Sore feet again?" he shouts.

"They are always sore."

He hands me the pink slip.

"I've used more slips on you than on the whole battalion!"

Later the Lieutenant hands me a forty-eight-hour pass. While I am gloating over it:

"It was a great show you gave last night," he says. And as I am about to leave, he adds quickly, "The Colonel wants to see you."

I go to the Colonel's quarters. Colonel Porter is a nice, red-faced, pleasant man with laughing eyes, a regular Army man.

"You did a great show last night," he says. "Have a drink?"

"Can you get it?" I ask incredulously.

"Can I get it? I got it!" And he opens a drawer. We have a drink.

"That's rare stuff!" I say. "Especially here."

"Like it? Want another?"

"It tickles my underwear, sir."

"Have a cigar?" I take one. He lights my cigar and his on the same match and throws it on the floor. I see it, pick it up. He looks and smiles.

"One of my duties, sir."

"How would you like to be my orderly?"

"I am here, sir." He gives me instructions. Always stand at attention when an officer calls. Take telephone messages.

"And make yourself at home. You can smoke my cigars. I want to make a pal of you."

We both sit. I look at my feet and say, "Your troubles are over!"

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DEMOCRACY IN ART

By Dr. Adriaan Jacob Barnouw

[EDITOR'S NOTE: *Dr. Barnouw is a distinguished educator who, for more than twenty years, has been the Queen Wilhelmina Professor of Dutch Language and Literature at Columbia University. Writing authoritatively and cogently, Dr. Barnouw has published many books on Dutch culture in general and Dutch painters in particular.*]

THE Metropolitan Museum of Art has rehung the paintings that have been in hiding for the past two years and invites the public to come and inspect the treasures it has missed for so long. That is a good omen. It means that the chances of an air raid on New York are held to be slight. The German *Luftwaffe* needs all its wings for the defense of the Fatherland and has abandoned all dreams of gaining glory with transatlantic bombing exploits.

The opposite is happening on the European continent. There, the expected opening of the second front is driving all art treasures underground. Even there they will not be safe. The cellars in Holland will be flooded in the inundated areas before the arrival of the invading forces, and what the water has not damaged may be destroyed by fire. The Germans are said to have carried truckloads of paintings off to the Reich, but the loot is not safe there either from destruction by blockbusters of the R.A.F. An orgy of vandalism is sweeping over Europe which may efface all evidence of the genius of great masters. Posterity may have to take their greatness on trust.

A similar catastrophe happened in the Netherlands in the summer of 1566. The inhuman persecution of heretics by the Spanish Inquisition reached excesses that year which drove the outraged masses to revolt. In a sudden access of fury, mobs invaded churches and monasteries, and made the carved and painted saints atone for the murder of the thousands who had died at the stake. The fury started at Antwerp, but rapidly spread throughout the length and breadth of the Low Countries. The rioters hacked precious panels and altarpieces into firewood, shattered costly sculpture, smashed stained-glass windows, tore religious vestments, trampled on gold and silver vessels, and thus obliterated the testimony to the skill and talent of many generations of Dutch craftsmen.

In the first decade of the 17th century, Carel van Mander wrote *The Lives of the Dutch Painters,* a valuable collection of biographies of the masters who flourished in the Netherlands during the fifteenth and sixteenth centuries. Of many of these we possess nothing but the name that he preserved for us. The story that he tells is a sad record of great beauty lost. For the churches and monasteries were the chief de- *(Continued on page 181)*

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DEMOCRACY IN ART

(Continued from page 180)

positories of art in the late Middle Ages. They were the national galleries of an age that had no public museums. The Church and the court of the Dukes of Burgundy were the principal patrons of Dutch art before the days of the Reformation. The people's revolt against both robbed the artists of that patronage. Many a connoisseur who witnessed the iconoclastic fury of that fatal summer of 1566 must have despaired of ever seeing Dutch art revive from that disaster.

It did revive, however, in the shelter of the free Dutch Republic. The King of Spain, the heir of the Burgundian Dukes, had been abjured by his Dutch subjects, and the Catholic Church had become an outcast in the young Calvinist state. But the craftsmen and artists were not starving for lack of employment. They had found a new and equally generous patron in the young democracy to which they themselves belonged.

The number of their customers had increased a thousandfold. Every well-to-do burgher was a collector. Pictures were a means of investment.

John Evelyn, who visited Holland in the summer of 1641, found the annual fair at Rotterdam "so furnished with pictures that I was amazed.... The reason for this store of pictures and their cheapness proceeds from their want of land to employ their stock, so that it is an ordinary thing to find a common farmer lay out two or three thousand pounds in this commodity. Their houses are full of them, and they vend them at their fairs to very great gains."

This new patronage and democratization of art gave rise to a multiplicity of fresh genres. The mediæval employees of the Church had to conform to traditional conventions, and saw their choice of Biblical subjects restricted to episodes from the life of Christ and the Acts of the Apostles. After the Reformation, the Old Testament became an inexhaustible source of inspiration to Dutch painters, to none more so than to Rembrandt.

In his conception of Bible stories he was both realistic and romantic. He discarded the setting of the Biblical legend in a scene of Dutch home life. He had bought himself a house in the Jewish quarter at Amsterdam, and could find suggestions for the portrayal of life in Palestine in the street scene in front of his doorstep. Picturesque Hebrew types, Oriental draperies, and un-Dutch scenery had to create a realistic illusion of that distant land and age, but he showed his love for the romantic in the magic fall of the light, in the opening up of deep vistas of transparent darkness that left the beholder to guess at beauty unrevealed. The Bible was his great source book. There is an illustrated edition of the Scriptures in *(Continued on page 182)*

DEMOCRACY IN ART

(Continued from page 181)

which every picture is a reproduction of a painting or etching by Rembrandt.

A Portuguese painter, Francisco de Hollanda, wrote in the early sixteenth century a collection of aesthetic speculations which he threw into the form of dialogues with Michelangelo. In these the Italian master or—if the form is only a literary fiction—the Portuguese artist himself, found fault with the contemporary painters of the Netherlands for trying "to paint many things together in their full beauty of which one alone is important enough to engage all one's talent in its portrayal."

That criticism hit the nail on the head. The Dutch painters did overcrowd their Biblical scenes with accidental and inessential detail. They were prompted, I feel sure, by a secret revolt against the incessant demand for illustration of the same Bible stories. Their way of escape from that monotonous compulsion was by enlivening the episode with side shows suggested to them by the occurrences of everyday life. Cripples and hunchbacks and street dogs and children at play fill the foreground of a crucifixion or a descent from the cross, and are often painted with such delight in their realistic portrayal that they draw the attention away from the sacred action in the centre. There is a picture in the Louvre by Jan van Eyck showing the Chancelor Rolin on his knees in front of the Madonna. They are portrayed in a portico which looks out on a city through which a broad river winds its way. The bustling life of this metropolis is rendered with microscopic exactitude. On the right wing of the Ingelbrechts altar by Robert Campin, one sees St. Joseph in his carpenter shop making mouse-traps, and through the open window at the back one gets a glimpse of a market-place, and picturesque gables of houses, and church spires rising up behind them.

A later generation of Dutch painters shared Francisco de Hollanda's objection to such crowding of the painted scene. They took the composition apart and painted each component as a separate unit. The frame of the portico or the window became the picture-frame round a view of city architecture such as Job Berckheyde used to paint in Rembrandt's day.

The first great painter of still-life scenes was Pieter Aertsen, of Amsterdam, but he painted them as foregrounds of kitchen interiors. His successors of the seventeenth century eliminated the kitchen and made a separate picture of a kettle of fish, an assortment of game, a basket of vegetables, a dish of fruit. In the same way, the portrait of the wealthy burgher who posed for the early painter amid the tools and attributes of his trade or profession stands out on Rembrandt's canvases against a mysterious darkness which compels the beholder's entire interest towards his face, while the attributes are given a separate existence, a still life all by themselves.

The high excellence of this diversified genre painting was due to the limitation that the artist imposed upon himself. There were but few masters who, like *(Continued on page 183)*

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DEMOCRACY IN ART

(Continued from page 182)

Rembrandt, tried to paint anything that took their fancy. The majority were experts within a narrowly limited range. They repeated themselves in endless variety.

The secularization of art in the republic of Calvinist Dutch burghers had, consequently, results that belied the misgivings of the calamity howlers. The Reformation expanded the range of the paintable and made the laymen's untrained eyes aware of new and unsuspected beauty. Robert Browning made his Fra Lippo Lippi say:

For, don't you mark? we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see.

The masters of the Dutch school did just that: they taught the unperceiving to see beauty in things they had barely noticed before. They enriched their fellow men by giving them eyes, and thus, endowed with more sensitive vision, the Dutch were able to build homes and cities that were the marvel and envy of Europe. Said Sir William Temple, who was British Ambassador at The Hague in the sixties of the seventeenth century: "As England shows in the beauty of the country what nature can arrive at, so does Holland in the number, greatness, and beauty of their towns whatever art can bring to pass."

ART NOTE

The famous drawing, "Head of a Woman," by Picasso, which was reproduced in the May 1 issue belongs to the collection of Mr. and Mrs. Justin K. Thannhauser. It was part of the great exhibition of drawings at the Museum of Modern Art. The other drawings illustrating Mr. Frank Crowninshield's article, "The Revolution in Drawing" belong to the following collections:

Lady Fishing, Seurat. Museum of Modern Art, New York.

Study of Nude, Degas. Lent by the Metropolitan Museum of Art, New York.

View of Arles, van Gogh. Lent by Museum of Art, Rhode Island School of Design, Providence.

Harlequin, Cézanne. Lent by Justin K. Thannhauser Gallery, New York.

Study for "The White Plumes," Matisse. Lent by Henry P. McIlhenny, Philadelphia.

Illustration for Flaubert's "L'Education Sentimentale," Segonzac. Lent by Miss Edith Wetmore, New York.

Portrait of Zorina, Tchelitchew. Lent by Mr. and Mrs. George Balanchine, New York.

Studies of Horsemen, Dali. The Museum of Modern Art, New York.

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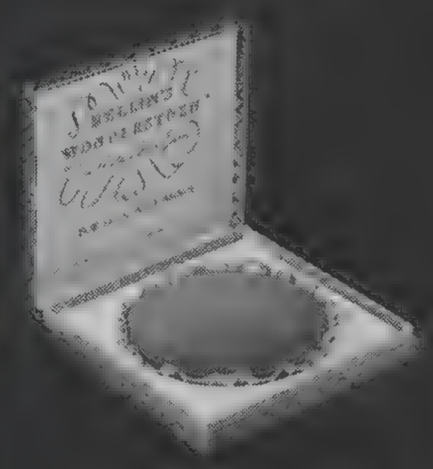

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COOL DISHES FOR HOT WEATHER

DISHES that can be prepared with a minimum of stove have always been a specialty for the hot and lazy months. These war summers, they have become a stream-lined art. Laziness is out, yet the heat remains.

Here are some menus and recipes proved by important hostesses to be a success with the cook, as well as the guests, in such diverse places as Washington, Long Island, San Francisco, and the West Indies.

WILLIAM B. TEMPLETON VEACH gives parties in his San Francisco apartment on the come-for-a-drink-and-stay-on-for-dinner system. It particularly suits a host who, like Mr. Veach, knows a lot about food and, though busy with war work, likes to cook it himself. At a dinner-party he gave recently, the guests were served cocktails and played bridge while Mr. Veach brewed a consommé with okra and a meat soup stock. Then he served Lobster with Pilaf of Rice, covered with a lobster sauce of his own invention. Following this was chilled asparagus, with mustard mayonnaise, and a frozen eggnog dessert.

WHITNEY WARREN, JUNIOR, son of the famous architect, is another intrepid bachelor host. He spends part of each week at his ranch working for the rehabilitation of released prisoners. Week-ends he gives supper parties in his modern San Francisco house overlooking the Golden Gate, entertaining a lot of people at supper, when he has creamed chicken, thin sandwiches, a huge mixed greens salad, and plenty of iced California champagne. (Chilled California white wines and light clarets in tall glasses with ice, mint, and Seltzer or lime-juice, sugar, and rum also make cool drinks.)

MRS. EDWARD M. M. WARBURG entertains a great many distinguished visitors from South America—part of her activities as a member of the Office of the Co-Ordinator of Inter-American Affairs. She gives simple luncheons; here are two of her favourite menus:

Eggs in Aspic
Scalloped Spaghetti with Liver Sauce
and Grated Cheese on Top
Asparagus with Sauce Vinaigrette
Melon Ice

Cold Beet Soup
Egg Nest with Cheese Sauce
Vegetable Salad
Lenox Strawberries
Crushed Strawberry Sauce

With each menu she serves iced maté, with sugar and lime.

MRS. JOHN RECKFORD built an enchanted house on the tropical island of Jamaica—all clean whiteness in a jungle setting, overlooking the blue Caribbean. Here, before the war, she spent every winter—entertained the growing numbers of American visitors at large buffet lunches on her all-white terrace. Jamaica has a profusion of vegetables, fruits, fish, and chicken, and Mrs. Reckford has collected a book full of menus *(Continued on page 188)*

Background for a Wardrobe

Have you always thought of a fur coat as merely a luxury? Anyone who owns one can tell you differently . . . especially if she owns a Blue Ridge Sable-Dyed Muskrat. Styled of long-wearing glossy skins, it's practical as well as beautiful —and it's so perfectly right for everything . . . to wear over suits or evening dresses, for classes or for parties. And it'll keep you wonderfully warm in the bargain. About $225 at fine stores across the country.

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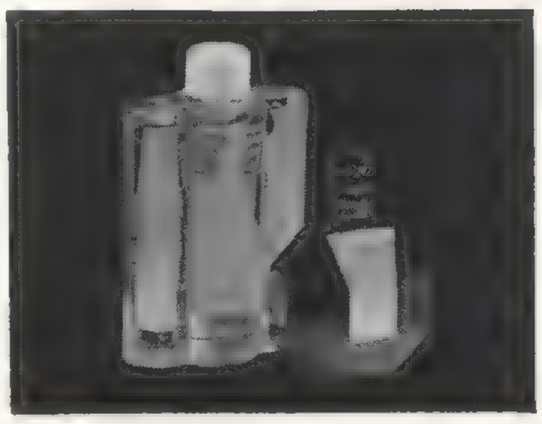
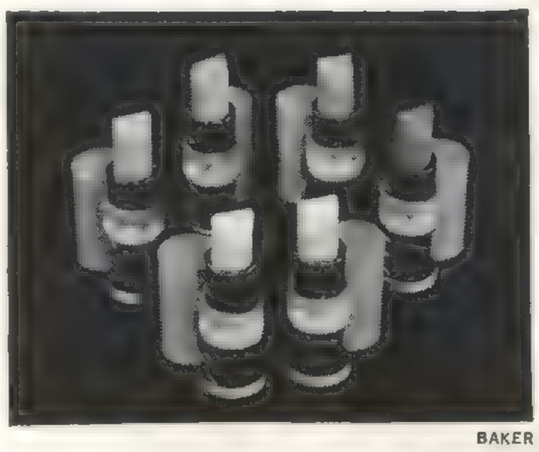
DISCOVERIES IN BEAUTY

For all the roses in this year's fashion, Revlon has planned its "Tournament of Roses"—any of four shades of rose in lipstick, nail enamel, and harmonizing face powder, plus Adheron, in a miniature hatbox. Franklin Simon

You can give your perfume a summertime lift by mixing it with toilet-water; which is precisely what D'Orsay has in mind, in presenting an eau de toilette that's a gossamer version of the classic "Le Dandy" perfume. From Best



With her famous "Shocking-Pink" colour as a point of departure, Schiaparelli has designed six lipstick shades—all graceful variations of Shocking, ranging from cool, pink "Hybiscus" to deep, velvety "Inferno." Bonwit Teller



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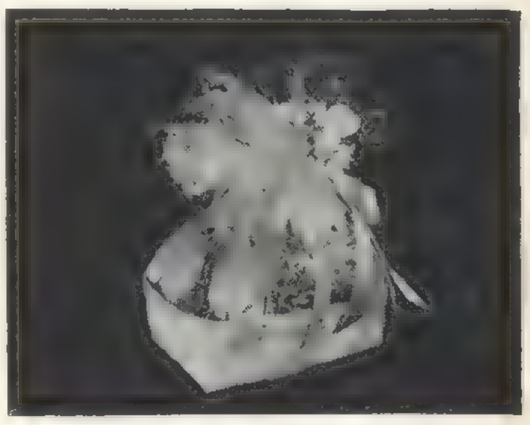
DISCOVERIES IN BEAUTY

Because a really good thing bears repeating, Ann Haviland has made her "Wood Violet" perfume into a series; here—toilet-water, sachet, and bath-powder tied up with violets that you can wear, afterwards. Saks Fifth Avenue

In less time than it takes to say Barbara Gould's "Velvet of Roses Dry Skin Cream," this rich, pinkish cream helps to smooth your skin; its other mission in life is to discourage wrinkles that skin-dryness is apt to produce. Altman

All done up in ribbons and flowers (and, therefore, a fine hostess-gift) is this basket of soap from the Herb Farm Shop. Six delicately coloured cakes of hard-milled herb soap in a basket that goes to market, later. Bonwit Teller



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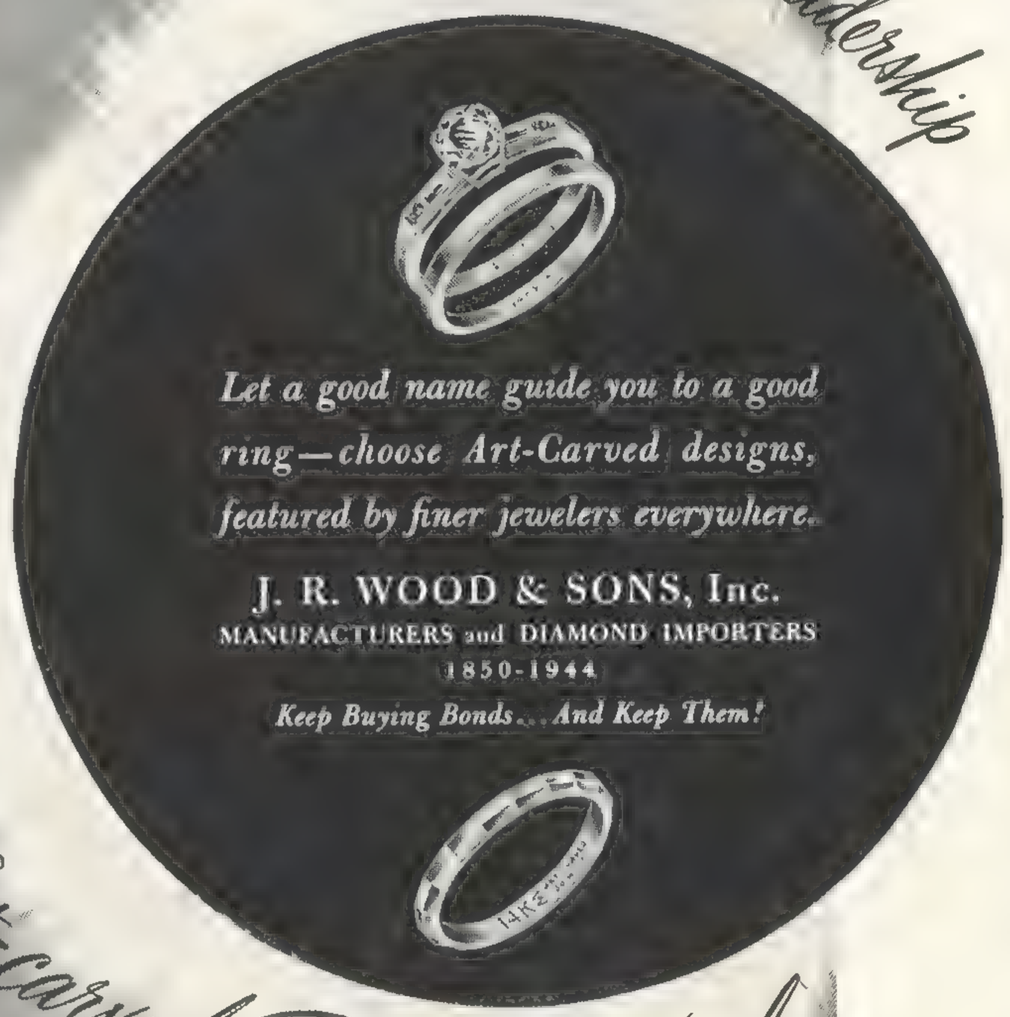

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ALL-WHEAT CRISPBREAD

E

COOL DISHES FOR HOT WEATHER

(Continued from page 184)

and recipes for using these native foods —all foods that are available and "point-less" here at home. One of her favourite menus is:

Rougail of Shrimp or Crawfish
for Hors-d'œuvres
Fish Bouillabaisse
Poulet à la Lena
Fried Eggplant
Beignets of Bananas

MRS. WILLIAM PALEY spends her summers on Long Island, where she and her husband (now abroad with the O.W.I.) entertain a great deal. Fish dishes have always been her favourite warm-weather dishes, such as cold lobsters, curried shrimp in rice ring, and jellied crabmeat. Now in the days of rationing, she has fish entrées at all her parties.

MRS. HAROLD TALBOT also lives on Long Island, but plans to spend most of this summer at war work in New York City. Her meals are simple, geared to the times as well as the heat. For week-end lunches she particularly likes cold eggs with ham and tarragon, and a special spinach salad.

MRS. FRANKLIN D. ROOSEVELT is, of course, one of Washington's most inveterate hostesses, for entertaining goes on at every White House meal (breakfast included) in the hottest of heat. Very sensibly, she serves many salads, filled with cold chicken, or fish, nourishing enough to be the m in course.

Here are the recipes of some of the dishes listed in these warm-weather menus:

MR. WILLIAM VEACH'S RECIPES

Consommé with Okra

Take three tins of any good consommé, empty into a saucepan, and set aside. Take an equal quantity of water and cut several okra into thin slices and let simmer until okra is done, but not cooked to pieces. This will take half an hour. When done, combine the two liquids, add a dash of sherry, and place a very thin slice of lemon in each cup before serving.

Lobster Pilaf of Rice for Twelve

Have lobsters split in half (having a half-lobster for each person). Remove from shell and reserve. Also shell two dozen Louisiana prawns and set aside.

Lobster Sauce

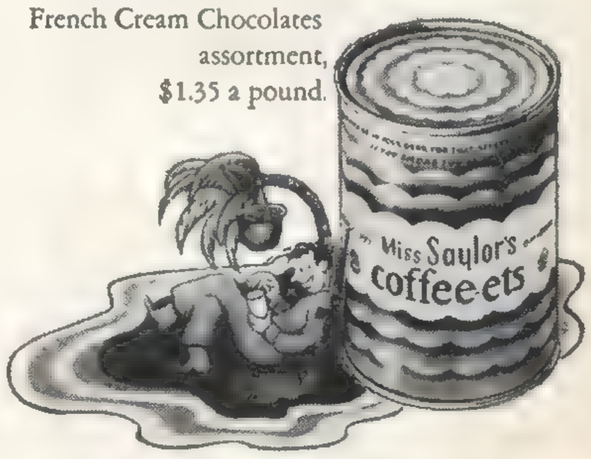
3 tablespoonfuls of butter (or substitute)
3 tablespoonfuls of flour
1 teaspoonful of salt
2 teaspoonfuls of curry-powder
½ teaspoonful of pepper
A little Worcestershire sauce
A cupful of grated Parmesan cheese
2 large tins of evaporated milk
1 pint of milk
2 cupfuls of dry white wine

Put the butter, flour, curry-powder, salt, and pepper in a double-boiler and wait for the butter to melt. In the meantime, put milk and evaporated milk (if you can't get cream) into a saucepan and warm. When the butter and flour have been thoroughly mixed into a beautiful paste, pour in the warm milk, and stir *(Continued on page 189)*

ON LEAVE....

MISS SAYLOR'S CHOCOLATES AND COFFEE-ETS

Temporarily, Miss Saylor's French Cream Chocolates and Coffee-ets are on leave. Our unusual candies, which even in wartime retain their individual goodness and home-made flavor... for we still use fresh cream, dairy butter, choice nuts and fragrant delicately blended chocolate ...are pepping up service men and women 'round the world. But we're remembering you, too, so from time to time you'll be able to get our candies. Please keep asking. Coffee-ets come in 60¢ and $1.10 sizes. French Cream Chocolates assortment, $1.35 a pound.



MISS SAYLOR'S CHOCOLATES, INC.
ENCINAL AVENUE • ALAMEDA, CALIFORNIA

COOL DISHES FOR HOT WEATHER

(Continued from page 188)

with a wooden spoon until thoroughly incorporated. Add the grated cheese, a dash of Worcestershire sauce, and the wine, the latter a little later. Stir until all is smooth and velouté.

Pilaf of Rice

3 cupfuls of rice
1 cube of butter (or substitute)
3 cans of Campbell's bouillon
1 onion
Salt and pepper

Put the butter in the largest deep frying-pan you have and let it melt. Cut the onion into several small pieces and add to the butter, with the rice. While the rice is frying in the pan, open the bouillon, dilute with the same amount of water, and heat to boiling point.

Salt and pepper the rice, and when the grains begin to turn golden in colour pour into a baking-dish; pour enough bouillon over to have liquid at least an inch above the rice. Cover and put into a 375° oven for twenty minutes.

Then remove cover and stir with a large fork. If the rice seems dry, add rest of bouillon and re-cover, letting rice remain in oven long enough to evaporate excess liquid, or ten to twelve minutes. Then the rice should be perfect, each grain separate.

In completing the dish, make a mound of rice upon the platter, warm the lobster and shrimp, and then place the lobster about the rice mound, decorating the top with the shrimps. Pour the sauce about the base of the lobsters, which you have placed tail end up, to show the colour of the fish.

Asparagus with Mustard Mayonnaise

Have stalks of uniform size, at least eight or nine for each guest. Cut off the tough end at about the place where the spear begins to turn green, and then *carefully peel* the exterior layer of each and every stalk.

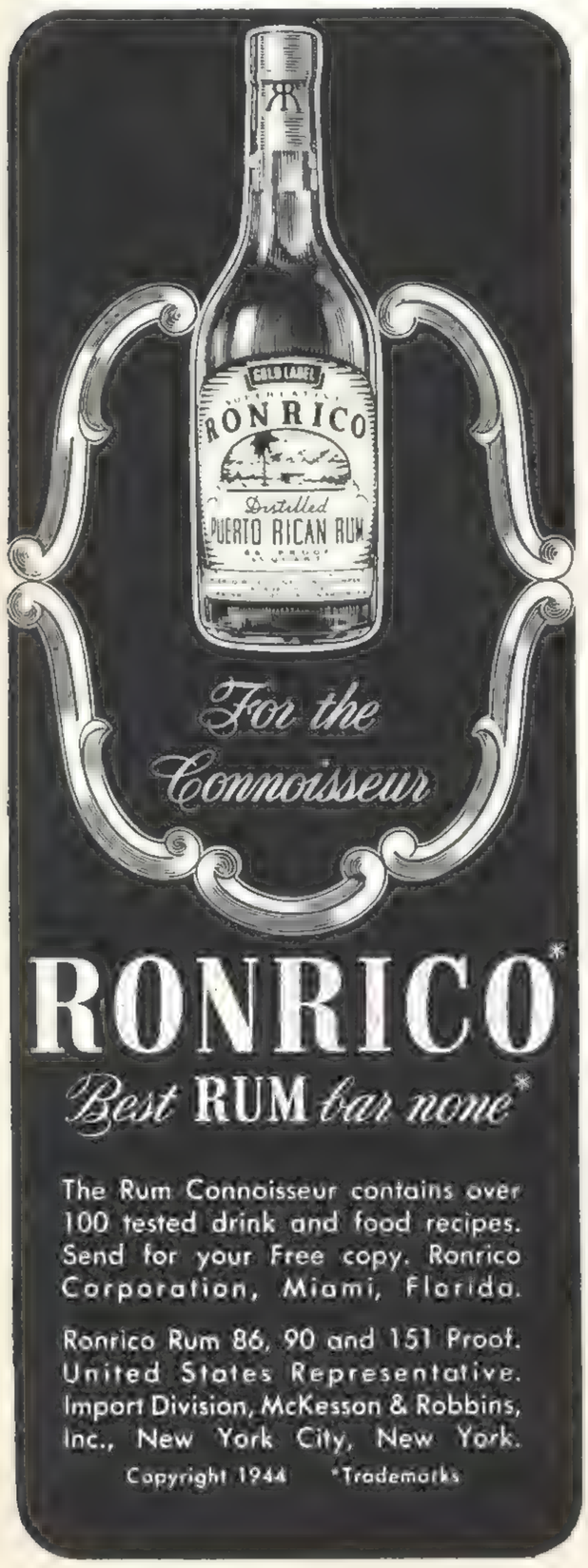
Drop your asparagus into a large pot filled with boiling, salted water and a pinch of soda, and let cook eight minutes.

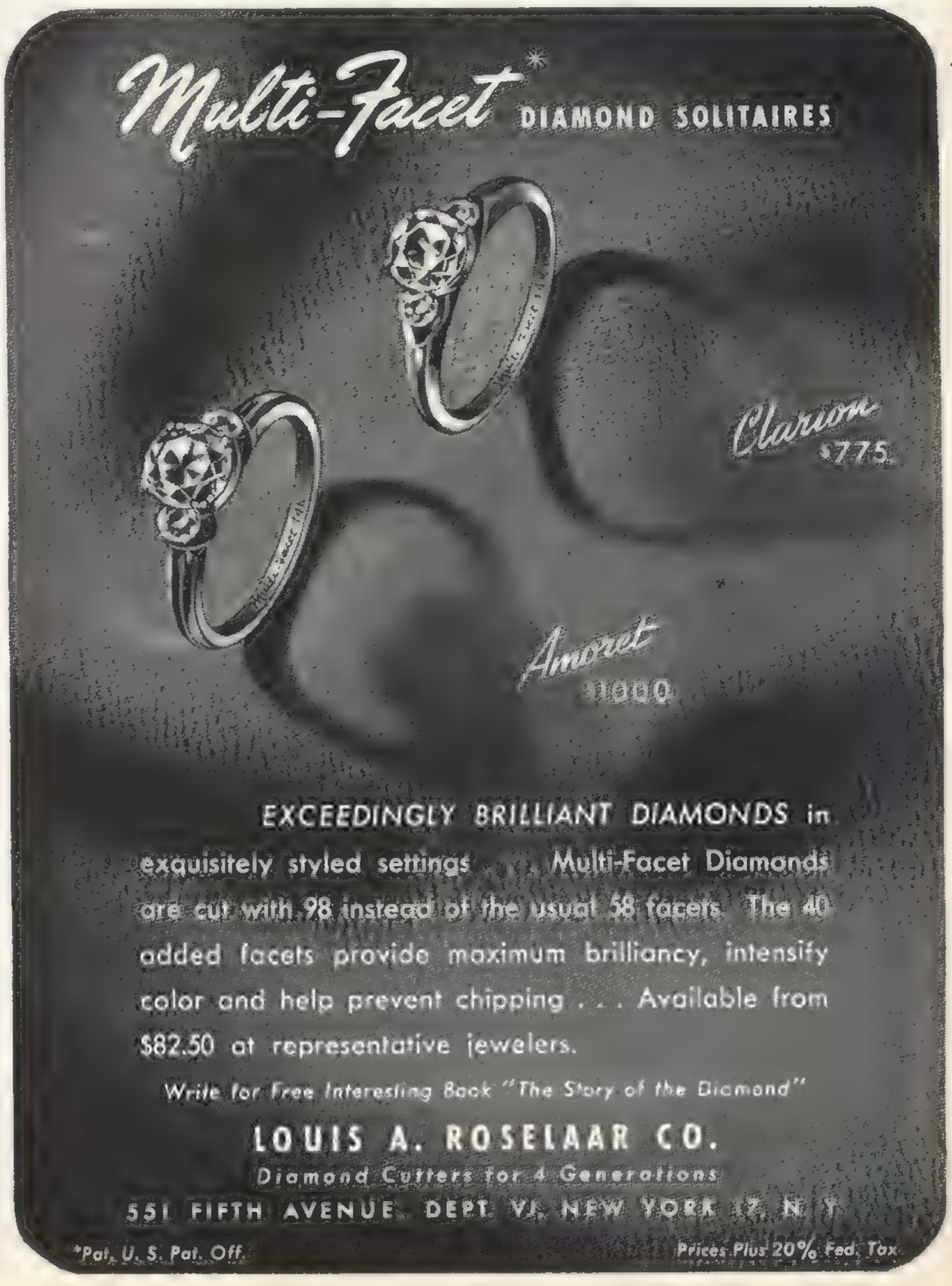
Take care that the vegetable does not cook too long. Lift one of the spears out, and if it bends slightly immerse the asparagus in cold water. It should be cooked, but still a bit crisp. If so, immediately drain off the rest of the hot water and cover twice with cold, for asparagus holds its heat sufficiently to go on cooking by itself if the cooking is not thus arrested. Also do not cook the asparagus too long in advance, for if too long in the ice-box it will tend to shrivel.

Mustard Mayonnaise

Turn a pint jar of ready-made mayonnaise into a bowl and sprinkle a level teaspoonful of salt therein, stirring the while. Put in, bit by bit, a cupful of good olive-oil. Then add sufficient dry mustard, about two teaspoonfuls, mixed with cold water, to make the sauce "bite." Heap the asparagus upon a plate so that the ends are in a line. Serve the sauce separately.

(Continued on page 190)





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COOL DISHES

(Continued from page 188)

MRS. JOHN RECKFORD'S RECIPES:

Rougail of Shrimp or Crawfish
(*hors-d'œuvre*)

Pound the meat in a mortar with chili peppers—combine with lemon juice, oil, coconut milk; season and work into a smooth paste with which fill hollowed-out green peppers. Serve as hors-d'œuvre.

Pimentade

Cut the fish into three fillets and brush with lemon-juice, make a court bouillon of salted water, slices of lemon, small onion (one) stuck with cloves, one carrot, parsley, bay-leaf, thyme, and peppercorns. White wine may be added if available. Place the fillets in the court bouillon, bring to a boil, and simmer slowly until cooked. Moisten the fish with the strained liquid and serve with a sauce of eggs or capers, accompanied by timbales of white rice.

Poulet à la Lena

Joint a tender fowl—fry in butter or olive-oil until golden brown. Add sufficient stock, season with pinch of saffron, a pinch of curry-powder, chili pepper, teaspoonful of tomato essence, juice of half-lemon, one onion browned, simmer until tender and finish with coconut milk. Served with fried eggplant. (You may adorn the chicken with a few eggs fried on both sides and shrimps.)

Beignets of Bananas

Peel not too ripe bananas and cut in desired shape and size, soak the pieces in Jamaica rum (white) for three-quarters of an hour. Dip in a light batter and fry briskly in very hot olive-oil, until golden brown, dry on paper or napkin, then sprinkle with grated coconut.

A Native Dish

Split a coconut in half, carefully preserving the milk, scoop out some of the meat, and grate. Fill the two shells with cup of papaya, moisten with two jiggers of Jamaica rum and coconut milk. Sprinkle with the grated coconut meat, powdered sugar. Ice and serve very cold.

Raw Fruit

Neatly cut the top off a pineapple. Scoop out the interior, remove the case, and shred. Mix with sliced papaya (or other fruits) and shredded coconut, to which add the juice of two limes, Jamaica rum, and sweeten with cane-sugar syrup, if necessary. Refill the pineapple with this mixture. Replace the top part. Ice and serve when well chilled.

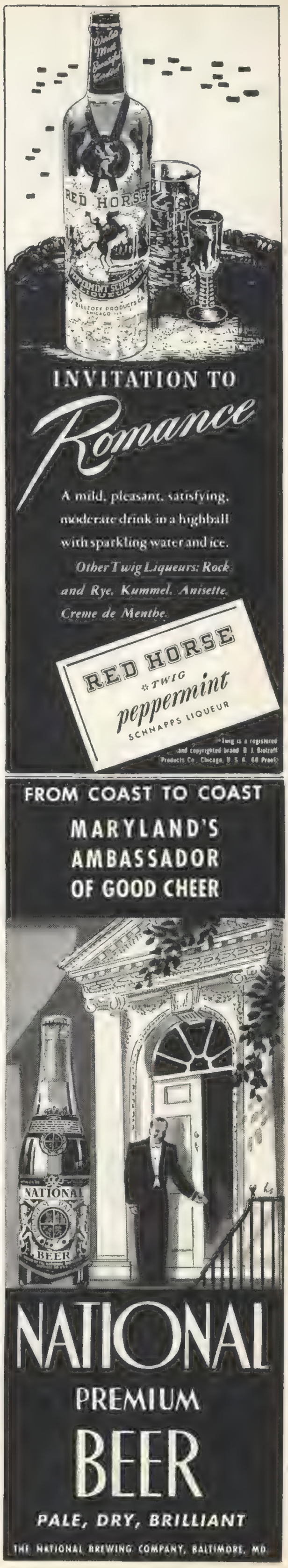
MRS. WILLIAM PALEY'S RECIPES

Jellied Crabmeat

She serves this often on hot summer days at her country house—"Kiluna Farms" in Manhasset. She has always liked fish entrées in the summer—lobster, curried shrimp in rice ring, et cetera—and now rationing makes fish a necessity much of the time.

2 tablespoonfuls of gelatine
¼ cupful of cold water
1 can of tomato soup
3 cakes of cream-cheese
1 cucumber
1 teaspoonful of grated onion
1 large celery stalk
4 cupfuls of crabmeat
1 teaspoonful of salt
A few grains of cayenne
1 cupful of mayonnaise

(Continued on page 191)



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COOL DISHES

(Continued from page 190)

Soak the gelatine in cold water. Bring the soup to a boil. Dissolve the gelatine in it. Then mix with the riced cheese. Put the vegetables through a meat-grinder. Combine altogether with crabmeat. Add seasoning. Pour into an oiled mould; chill until firm. Put it on salad plate and garnish with stuffed eggs, marinated asparagus tips, artichoke hearts, and cucumbers placed in lettuce cups. Serve with Thousand Island Dressing.

Cold Eggs with Ham and Tarragon

Place a silver or glass dish with ice around it in the icebox. Cover the bottom with a fine meat jelly and let it get stiff. Add small slices of ham and three and one-half minute boiled eggs (removing shell, of course) whole. Decorate the eggs with tarragon leaves and truffles on red pimentos. Let the whole get very cold; then cover the eggs with thick meat jelly so that jelly stays around the eggs. Put the whole back in the icebox for about thirty minutes before serving.

Chef Salad

Cut tongue, ham, white of chicken, Swiss cheese, celery root in strips about two and one-half inches long. Mix with lettuce and Thousand Island Dressing.

Spinach Salad

Cook spinach *en branche.* Chill in icebox until very cold. Serve with French dressing made with plenty of mustard and one part vinegar to five parts oil and a lot of black pepper and salt.

MRS. ROOSEVELT'S SALAD

Luncheon Salad

2 cupfuls of boiled rice
2 pounds of cleaned and broken pieces of shrimp (green shrimp boiled with spices)
12 olives
12 small sweet pickles
2 cucumbers, cubed if desired
6 tomatoes cut in cubes (solid parts only)

Toss all together, moisten with French dressing (not too much). Then before serving, add mayonnaise which has been slightly thinned with cream. Place on large platter with lettuce leaves. Garnish with quartered hard-boiled eggs.

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THE CHOCOLATES OF CONNOISSEURS

DOES THIS FAT BELONG TO ME?

By Constance De Haven

Does this fat belong to me? That is the question I asked myself as I sat, soaking in a hot tub. The sight of myself (around the middle) was not a pretty one. Something had gathered around me "amidships." Could this roll actually be me? How long had I been fooling myself?

I reached for the hot-water tap, and found that either my arm had grown shorter or something was "getting" me at the waistline. I found myself clutching the sides of the tub, to make the task of reaching the tap easier. Good Heavens! This can't go on, said I to myself.

I made up my mind that I would henceforth look at myself—honestly, objectively, and—nakedly!

The last was the really important perspective to get. This was to be an honest appraisal of the way I looked to an impartial bathroom mirror, when I *just stood naturally*. There was no hurried glance, no holding myself in, as though a bayonet were fixed at my posterior.

And...I was galvanized with horror at the sight of myself. I looked like a pensioned horse—sway-backed and spavined at the knees, sagging at all the wrong places. A five-minute scrutiny made me see only too clearly that my skeleton was as carefully hidden as a bunch of coat-hangers in a feather bed.

Where were my ribs?

What had become of my hipbones?

Why, even my collarbones were submerged below the surface of this fabulous fat—*and this fat belonged to me!*

Now—I don't mean that I'm a monster of flesh, far from it. I am just the average woman of forty, with a little meat around the middle. A generation ago, it would have been considered "becoming plumpness," but then we weren't called upon to hold down defense jobs, we weren't expected to slip into a size 14. We were expected to be fair, fat, and forty...period. But now we're faced with the choice of taking our forties in our stride, or getting up on the shelf and folding up like so many accordions.

I've made my choice, and anyone can make the same choice, provided she is willing to fight a most insidious disease—a chronic malady called "The Flabby Will."

This malady is responsible for everything from the middle-aged roll—to a complete nervous breakdown. Here is a list of nine unmistakable symptoms. Check yourself against them, and you'll know what your chances are of succumbing.

1. Do you have your last summer's dresses "let out" because you *believe* the dry cleaner shrank them?

2. Do you accept a size 18 without a battle *(Continued on page 193)*

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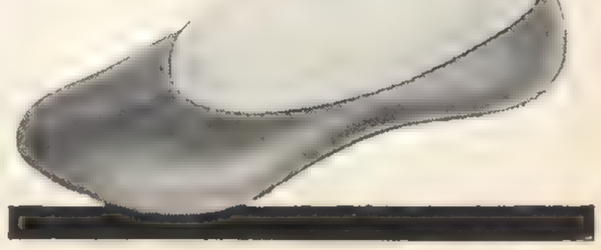


DOES THIS FAT BELONG TO ME?

(Continued from page 192)

—or do you buy a 14 and train down to it?

3. Do you believe that a couple of cocktails never put weight on anyone?

4. Do you blame it on your "glands" and say, "It runs in the family to be plump—and I really eat like a bird"?

5. Do you spend more time in taxis and buses than you do on your feet?

6. Do you think a Ry-Krisp and orange-juice breakfast balances the Chocolate Pecan Caprice at luncheon?

7. Do you believe that a facial will give you a "Hepburn neck" if you do nothing else about it?

8. Do you treasure the illusion that a corset can take two inches off the waist without pushing a roll over the top?

9. Do you find yourself making resolutions to diet and exercise—then keep putting it off by saying, "I'll begin right after Julia's wedding"? Or, "I might as well eat as long as I still have a cook"?

If you have allowed any of these symptoms to creep up on you, you're close to being a victim of the Flabby Will. And remember, it may shorten your life as well as your fun. Most people over forty live longer if they are ten pounds underweight. So do something about it—or you'll find yourself with an abdomen as limp as a garden hose, and no supporting frame for your loose upholstery. You'll be wearing ground-heavy shoes, an iron corset, and insisting upon boleros over your dinner-dresses.

It's your choice. You can take the challenge and fight the Flabby Will or let Nature take her course. But don't forget—it's more fun to be forty in a size 14 than in a 42.

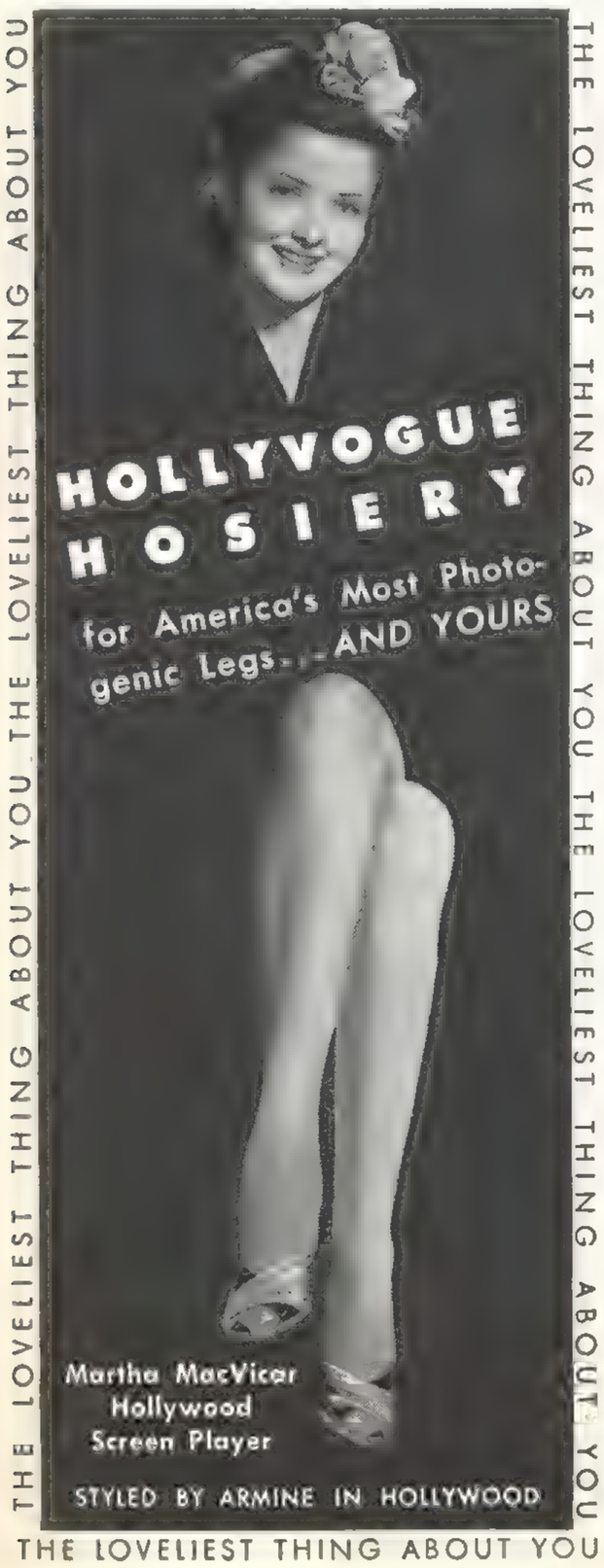
* * *

To this determination, Vogue says, "Hear, hear!" and presents, herewith, a simple approach to dieting:

Do you know how much you eat...or what you eat? Practically no one does. It may be more difficult for you to remember what you had for lunch last Monday—than what you paid for a suit a year ago. So...invest in a notebook and, for the next two weeks, make a diary of everything you eat, registering the calorie-count as you go along. Don't try to diet, don't overdo. And don't omit anything, even the candy mint your little boy gives you tomorrow morning. When the two weeks are over, total your calories and divide by 14 to find your average daily intake. If you have neither gained nor lost weight, you will have some important data on your daily maintenance requirement. And it is from this figure that you can safely and surely proceed to diet.

Everyone burns energy at a different rate *(Continued on page 196)*

THE LOVELIEST THING ABOUT YOU



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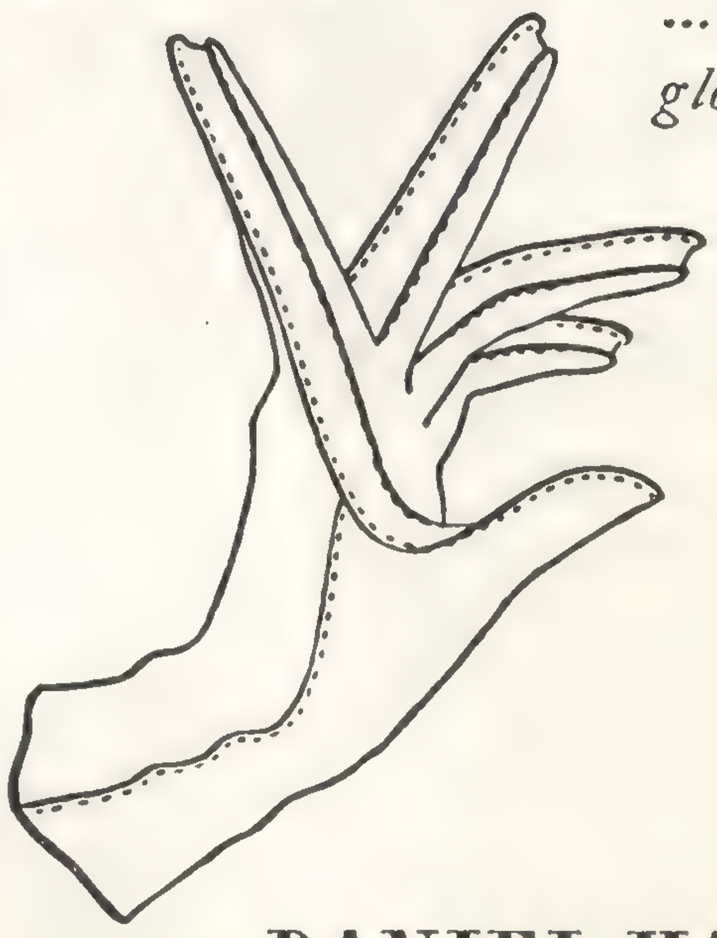

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DANIEL HAYS

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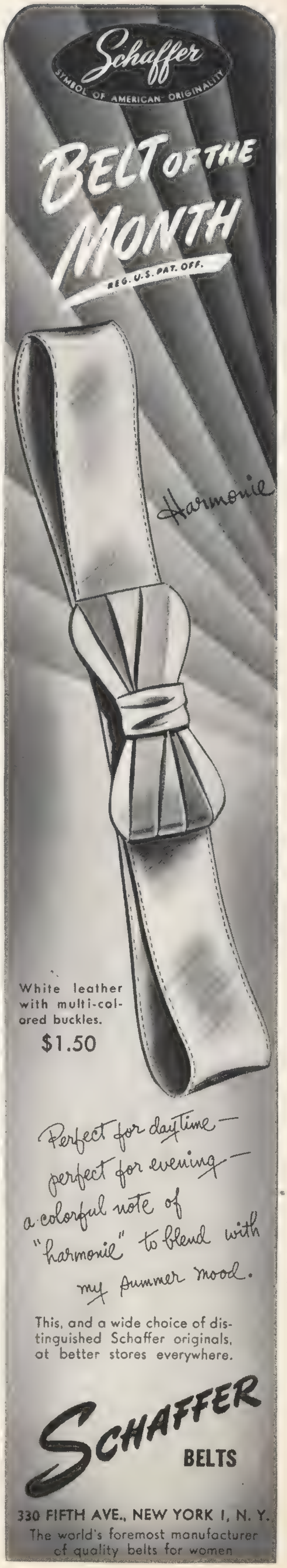

something to sing about

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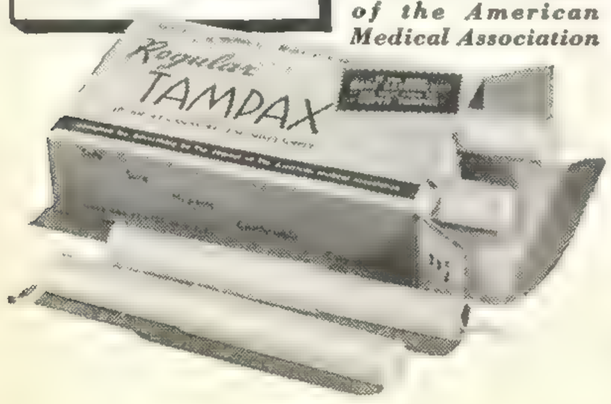

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 142-145, can be found in many shops throughout the country. In the list below, numbers 1 to 10 after the store name indicate the particular clothes available at each of the listed shops. ● Juniors need their own 9-17 sizes in one-piece bathing-suits, but find that accommodating bras and shorts can fit them in sizes 10 to 16.

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I. Magnin & Co., #3, #7
San Diego . . . . . Marston Co., #4, #7
San Francisco . . . . H. Liebes & Co., #5

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Worth, #1
Sage Allen Co., #8

DISTRICT OF COLUMBIA
Washington
Julius Garfinckel & Co., #4, #5, #7

FLORIDA
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GEORGIA
Atlanta . . . . . Rich's Inc., #4

INDIANA
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Lafayette . . . . . Loeb's, #2, #4

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(Continued on page 195)

you'll find me only on fine

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BLOCH FRÈRES

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Donna Lo
LIQUID BEAUTY CREAMS
Donna Lo Laboratories, Inc., 16th at Lucas Ave., St. Louis 3, Mo.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

392	$2.00
395	2.00
S-4560	1.00
S-4562	1.00
S-4565	1.00
5034	.50
5045	.60
5066	.50
5106	.75
5113	.50
5115	.50
5123	.50
5127	.60
5131	.50
5135	.50
5136	.50
5141	.50
5143	.50
5145	.75
5151	.50
5153	.60
5170	.50
5203	.60
5204	.75
5205	.75

VOGUE'S JUNIOR FASHIONS

(Continued from page 194)

MISSOURI

Kansas City . . . . Woolf Bros., #8, #10
St. Louis . . . . . Famous & Barr, #1

NEBRASKA

Lincoln . . . . . Miller & Paine, #4
Omaha . . . . J. L. Brandeis & Sons, #4

NEW YORK

Buffalo . . . . . L. L. Berger, #5
Flint & Kent, #7
Rochester . . . Sibley, Lindsay, & Curr, #4
Syracuse . . . . . The Addis Co., #2

NORTH CAROLINA

Charlotte . . . . . Efird's, #6, #9

OHIO

Cincinnati . . . . . Mabley & Carew, #8
Cleveland . . . . . Halle Bros., #1, #4
Higbee Co., #1
The Lindner Corp., #10
Columbus . . . Mrs. Eugene Gray Inc., #8
Dayton . . . . . Billy Lewis, #9
Rike-Kumler Co., #2

OKLAHOMA

Tulsa . . . . . Vandever D. G. Co., #4
Woolf Bros., #8

OREGON

Portland . . . . . Meier & Frank, #4, #7

PENNSYLVANIA

Harrisburg . . Mary Sachs Shops, #4, #7
Philadelphia . . . . The Blum Store, #8
Bonwit Teller, #3, #10
Gimbel Bros., #1
Pittsburgh . . . . . Jonassons, #8
Joseph Horne Co., #2
Kaufmann's Dept. Stores, #7

TENNESSEE

Nashville . . . . . Cain-Sloan Co., #2

TEXAS

Dallas . . . . . Dreyfuss & Co., #8
A. Harris & Co., #2
Neiman-Marcus Co., #4, #7

UTAH

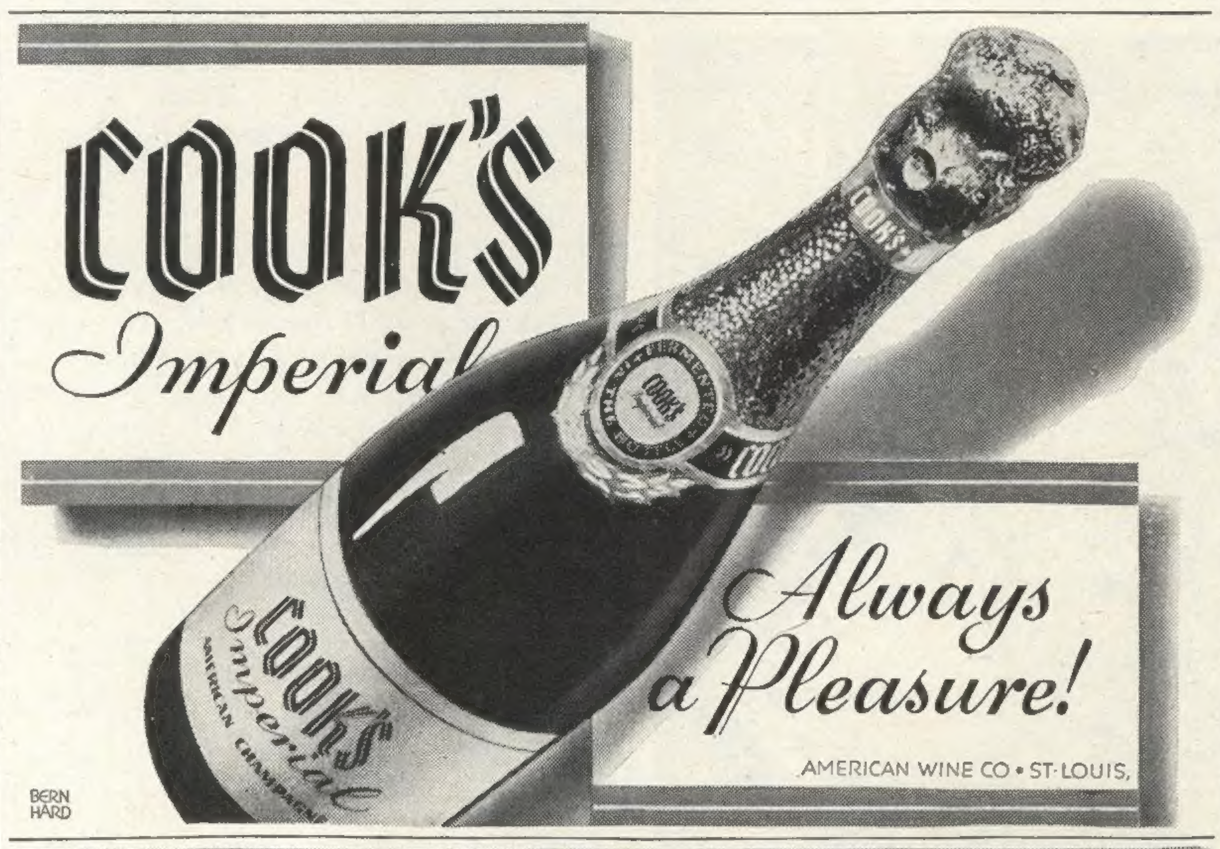
Salt Lake City
Zion's Cooperative Merc. Inst., #7

VIRGINIA

Newport News . Nachman's Dept. Store, #9
Richmond . . . Miller & Rhoads Inc., #2
Thalhimers, #5, #6, #10

WISCONSIN

Milwaukee . . . . . The Boston Store, #1



six essential items in these four patterns are being made in limited quantities for home use.

Teaspoon	Salad Fork
Luncheon Knife	Cream Soup Spoon
Luncheon Fork	Butter Spreader

NOTE: Complete patterns and items now restricted will again be available when Victory is won. Price lists mailed on request.

THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for Fifty Years
PROVIDENCE • RHODE ISLAND

BLOUSE* OF THE MONTH

*REG. U. S. PAT. OFF.

by Debcraft

$3.50

"ROSEBUD." Hail the summertime classic! Blouse-of-the-Month creates a tailored shirt that will make you feel cool as a cucumber, that you'll wear equally with your summer suit, or slacks, or shorts. Made of Bamby,* the well known light-weight spun rayon that's washable. Summer shades.

MARKAY WAIST HOUSE 525 Seventh Avenue New York

DOES THIS FAT BELONG TO ME?

(Continued from page 193)

because of his nervous system, his glands, or his activities. Our caloric requirement may be anywhere from 1,800 to 4,000 calories daily. Perhaps you've already sent for Vogue's calorie list—if not, here is a good general list. Each of the following represents 100 calories, with the exception of the meat figure, which represents 200 calories.

Bread	1 slice
Butter	1" x 1½"
Cereal	1 cup
Cheese	1" x 2" x 2"
Coffee or tea with 1 teaspoon of sugar and cream	
Cake, pie, etc.	1 small serving
Candy	1 piece
Egg	1 large
Fruit	1 orange, 1 apple, etc.
Fruit-juice	1 cup
Ice-cream	½ cup
Macaroni, noodles, etc.	½ cup
Meat	1 serving (200 calories)
Milk	1 glass
Potato	1 medium
Soup	1 cup (clear)
Vegetables	1 cup, cooked
Vegetables	1 cup, raw

Every time you add to any of these one tablespoon of cream sauce, gravy, mayonnaise, cream, jelly, peanut butter, or cooking fat, don't forget that you add 100 calories.

It is obviously a mistake for anyone whose caloric requirement is 2,500 calories suddenly to put herself on a recommended 1,200 calorie diet. It is a severe physical strain which results in shadowed eyes and that familiar remark: "I always lose weight in my face."

But if you wish to reduce slowly, subtract 500 calories from the figure which you have computed as your daily maintenance. This way, you'll lose at the rate of a pound a week—which is enough to lose. In fact, if you're only about ten pounds overweight, you can cut your daily calories more conservatively, and plan to subtract only 250 calories a day.

When you prepare your diet, include these MUSTS for vitamin and mineral content:

1 pint of milk
1 pat of butter
1 serving of meat (preferably animal organs)
1 serving of raw vegetables
1 cup of cooked vegetables (preferably green)
1 cup of orange-juice
1 egg (preferably soft-boiled)
1 potato (preferably baked or boiled)
2 slices of wholewheat bread, or 1 dish of whole grain cereal

After you have been on your diet for some time (several months, probably) you will find that you have stopped losing. If there is no change for two or three weeks, this means that you have reached *another maintenance level.* Now you may subtract another daily 100 calories. Continue this procedure with two- or three-week rest periods when you reach each new level. These periods will be far apart, so don't be impatient. Also, be sure that you have reached a new level before you subtract. Very often, there will be a week when there is no apparent loss. Forget it and keep going. The loss will show up later.

Of course, no dieting—no matter *how* moderate—should be done without your physician's consent. He knows how much your constitution can take!

Keep that "OUT-OF-A-BANDBOX" Look with Nutrine PADETTES

Handy little pads, saturated with subtly perfumed, transparent hair lacquer to keep fly-away wisps and straggly ends in place.

Laboratory tested and proved

50 PADETTES in jar . . . 60¢*

*Plus Federal Tax

For those who prefer liquid lacquer

Nutrine HAIR LACQUER

2 oz. bottle 40c 4 oz. bottle 60c

Sold at leading Department, Drug Stores and Beauty Salons throughout the country

MIDDLEBROOKE LANCASTER, INC.

Manufacturers of over 200 beauty products

Brooklyn, N. Y.

Handkerchief of the Month*

June Bouquet

Dainty as the fragrance of roses . . . Romantic as the month of June . . . Old fashioned bouquets with beflowered borders. Tiny, hand rolled hems. Look for the label . . . at your favorite store, 50c.

Burnel — New York

*Reg. U. S. Pat. Off.

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Betty Jane Hess, Columbia Pictures "Cover Girl"—Dress by Milgrim. Diamond and Amethyst Jewelry by Olga Tritt

Helene Curtis Cold Wave

...the Permanent of Professional Beauties——Just see! You'll want to stop at every mirror to admire your new found loveliness...after your first HELENE CURTIS Cold Wave. This c-o-o-l permanent does wonders for every type of hair. The soft, lustrous, natural looking, easy-to-manage waves and curls that add so much to the allure of Cover Girl Betty Jane Hess — featured in Columbia Pictures' dazzling musicale "Cover Girl"...can just as surely capture adoration for you.

HELENE CURTIS COLD WAVES: DUCHESS • EMPRESS • VICTORIA • VICTORIA GRAND PRIZE

MEMBER Helene Curtis GUILD Professional Beauticians

Only the most skillful hairdressers are privileged to become members of the HELENE CURTIS GUILD *of Professional Beauticians.* Look for this emblem.

IMPORTANT WAR-TIME NOTE

The Old Charter that you can still enjoy has been taken from our inventories of pre-war whiskies. Our distilleries have not made whiskey since October, 1942. Since that date their full capacity has been converted to production of alcohol for war use by the Government.

SOME DAY a drink will be put in your hand, and you'll take a sip...and pause in your talk while you take another, thoughtfully. Then you'll ask a question and the answer will be "That?...*That's Old Charter!*" And you will have made a friend for life...For when we started with whiskey this noble, then waited many years while Time made it mellow and ripe ...we were bound to wind up with a whiskey that would get asked about...and remembered!

OLD CHARTER

A SUPERB AMERICAN WHISKEY

Buy More War Bonds and Hold 'Em!

This Whiskey is 7 Years Old · Straight Bourbon Whiskey · 90 Proof · Bernheim Distilling Co., Inc., Louisville, Ky. | Tune in! Schenley's "Cresta Blanca Wine Carnival". Every Wed. Eve., C.B.S.